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ABSTRACT

This document presents a collection of materials designed to help students learn about the culture of India through an examination of the country's folk art tradition. Sections on folk crafts, folk dances, folk music, and puppets are included. Each section contains numerous activities. A glossary and an extensive bibliography, folk music scores, and puppet patterns also are included. (DB)

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SHILPA

CAROL HANSEN
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1990 Revised Edition

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SHILPA

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Black line drawings contained in the Folk Crafts and Puppets sections, activity pages in the Folk Music section, and musical scores and lyrics throughout can be reproduced for classroom use only. Duplication of *Shilpa* text is prohibited without permission in writing from the publisher.

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FOLK SONGS
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Cat (Mala Guglani)
Vegetables (CCRT)
Ghir Ghir Ai Re (Gandharva Maha Vidyalaya)
Na Bandhana (Parvati Brahmachari and Gandharva Maha Vidyalaya Students)
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Ham Honge Kaamyab (Mala Guglani)
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Aaaa Ja Ri (Mala Guglani)
Nunderjee Ra La La (M. Shabnam)
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Putting *Shilpa* together has been a unique adventure for the three of us. It brought us face to face with a country not many Westerners are fortunate enough to experience. It brought us new friends who made the writing of this book an extension of their culture and who gave us memories that continually spark our desire to return. *Shilpa* belongs to all these people - for it is their songs, dances, stories and crafts that are recorded here.

It would be impossible to thank each individual who helped us on this project. However, there are several people who deserve special acknowledgement.

Sharada Nayak, director of the Educational Resources Center in New Delhi when the first edition of *Shilpa* was created, assisted us in all phases of its development during the summer of 1979. Now the director of the United States Educational Foundation in India, Sharada has remained a true advocate of the education of American teachers about India and a constant supporter of this book.

Premlata Puri, director of the Centre for Cultural Resources and Training (CCRT), consulted with us on many occasions about this project. Early work with puppets and teacher training took place at CCRT in 1984-85 under Dr. Puri's direction and the tutelage of Mr. Banerjee of the Centre's staff. Practical work in puppet construction, manipulation, drama and scripting were part of the program. The script "Little Fish, Big Elephant" in the Puppets section of this book is an adaptation of a script written by Mr. Vijay Parmar of CCRT. "Harmony," another script written by students, is a product of CCRT's program to teach with puppets. Besides opening the doors of the Centre to us, Dr. Puri assisted us in many ways in this revision, rendering invaluable feedback and new material in the form of plays, music and craft production for schools as well as making new recordings for the tape. Her work and that of the Centre are a model of teaching and learning about India through its cultural expressions.

The staff of Bharatiya Lok Kala Mandal in Udaipur, Rajasthan helped us on the original project and this revision. Special gratitude is extended to Mr. Sharma, current director of Lok Kala Mandal who continues the work of our earlier benefactor, the late Shri Devi Lal Samar. Other members of the staff who coached us through projects, activities and numerous translations and transcriptions were Ms. Shabnam, music curator; Mr. Mahendra Bhanawat supervisor of the museum; and puppeteers and puppet makers I.P. Bhati, Ram Chandra Sharma, Shyam Mali and J. Prakash Vyas. Further work in Udaipur in 1984-85 with Lok Kala Mandal Puppet Director Shyam Mali and with Ajay Kumar Paul and his Community Puppet Theater provided new experiences which included several styles of puppet construction, manipulation, story scripting and motivational strategies.

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Independent Broadcasting Associates, Inc. in Littleton, MA made available the recording of the Indian National Anthem which was performed in their studio, directed by Brian Silver, and recorded by Dean Cappello and Julian Crandall Hollick.

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There are also those in this country who deserve special recognition: Dr. Henry Ferguson, Director of International Programs, University of the State of New York; Norman Abramowitz for his encouragement and direction, Dr. Manindra Verma at the University of Wisconsin - Madison for his assistance; Lynn Ate, former Outreach Coordinator of the South Asian Area Outreach Center, University of Wisconsin, for her suggestions and proof-reading; Patrick Haithcox, former vice-president of the Associated Colleges of the Midwest (ACM) for his encouragement in our undertaking this project; the Urban Education Program of the ACM for field-testing many of the activities; Jeff Stoddard for his creative revisions of some of the graphics contained in the music section; Barbara Hermansen for typing the original manuscript of *Shilpa*; Betty Mueller Lopez for assisting in transcribing some of the music found in this book; Reiko Ohnuma for typing the Hindi sections of the book; and Linda Bubolz Ashida, Dottie Lane, Sarah Lane, and Georgina Swanson for helping to prepare the revised edition.

At this point, a special category of thanks is in order. The American Institute of Indian Studies (AIIS) funded the research for updating the puppetry portion of this book. Seven months on the project resulted in invaluable validation of some materials and collection of new materials and experiences. Mr. Pradeep Mehendiratta, director, and his staff in New Delhi provided a home base, official contacts and nurturing during this time.

Finally, we wish to extend our gratitude to the U.S. Office of Education, the University of the State of New York and the State Education Department of New York for offering and administering the Fulbright Program which originally allowed us to travel and work in India.

PREFACE

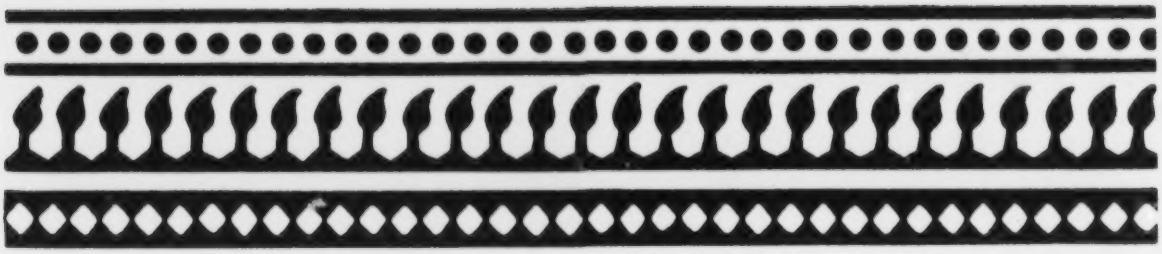
When we chose the title *Shilpa* for this book we, in a sense, tried to capture the whole world of Indian creativity in a single word that means art. While the dictionary meaning of the word "craft" is usually "skill or "trade," in India craft is always associated with art. The study of crafts is an essential key to the understanding of a people's culture.

This project is an attempt to convey the rhythm of the hand at work, and the lively expression of song and dance in India; an attempt to combine in a single work - and a single word - the self-expression of the crafts people in their environment, simple and child-like and yet vibrant and deep-rooted in tradition.

The craftsmen and women are deeply conscious of and connected to their environment. They shape tools and make the environment habitable. Their hands record the passage of time, their crafts mark the changing seasons, the festivals, and rituals of birth, marriage and death. As they sense the forces that shape their world to be both benevolent and malign, their hands translate the inner comprehension into images of worship and ceremonial significance. In times of joy and thanksgiving they dance to pulsating rhythms, offer votive images to gods, paint designs of life-symbols. In the Center of this world is the child who imbibes from the mother's lullabies, simple toys, enthralling puppet tales and family celebrations, his or her sense of identity with the world around. The practical and the mythological, the seen and the unseen are mutually reinforced elements in the reality of daily life.

This edition of *Shilpa* has been revised and enlarged after many years of use by teachers and students. The authors - Carol Hansen, Peggy Mueller, and Marilyn Turkovich - have used it in at least a hundred teacher workshops in the decade since it was first published. Judging by the number of copies sold, it would have found its way into over a thousand classrooms throughout the country. The responses and evaluations of teachers have helped them to refine their ideas and add a new dimension to their work. For books like *Shilpa* cannot be limited in use or final in form. The authors have returned to India several times since they first worked there and conceived *Shilpa*. Their enthusiasm has grown as has also their experience as educators. Their hard work and commitment to intercultural education has touched their work as they convey the flavor of the multidimensional nature of the world of Indian crafts, music and dance.

The book has separate sections, but the authors working as a team have tried to highlight the interdependence of all these elements in Indian culture. As a theater craft the puppet is a work of local rural craftsmanship as well as a medium of conveying the religion, mythology, and folk tales of the larger Indian culture. The toy tiger shaped by the wood carver or the potter has some association with tribal myth and therefore has an element of fantasy of its own.



It is our hope that this book will stimulate the users, adults and children, to a deeper study of these different facets of the Indian craft tradition and culture.

The Educational Resources Centre, formerly an undertaking of the New York State Education Department, was established as a non-profit educational trust in India in 1987, to produce teaching materials and to further the understanding of India through its activities. It is our endeavor to make available resources directly from India especially selected for the classroom, and to assist those who are fortunate enough to visit this country in making their experience an enriching one. We hope through *Shilpa* to start a dialogue with all those who share our commitment to international education.

Sharada Nayak
Trustee

Educational Resources Centre
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New Delhi, India 110003
July, 1990

INDIAN FOLK ART

The inherent quality of Indian folk art is that each exposition is a new creation of the artist and has an element of freshness. Standardisation or uniformity is, in fact, a negation of all that Indian folk art represents. People of all communities appreciate the unique artistry reflected in everyday objects and activities (songs, dances, rituals) as well as in objects and activities connected with ceremonial occasions. A wide range of designs and patterns appearing in pottery, woven garments, floor and wall decorations breaks the monotony of day-to-day living. Songs related to life cycles, occupations and seasons also celebrate the richness of everyday life.

Traditional performing arts (ritual drawings which have existed through the centuries) are very much a part of the life of an Indian even today. Every Indian participates to some extent, either by observation or deep creative involvement, in these traditional performances. Sound and movement patterns, folk murals, tantrik configurations and various other forms embrace the entire gamut of functional and decorative use in the life of an Indian. These forms, though sometimes apparently simple, can convey highly sophisticated thought. The ethos and spirit of creativity can be understood and comes alive in traditional art forms.

In traditional dance and drama, choreographed complex movements in space and natural colours used to create intricate designs on the body and face bring to life super-human characters and give an effect of "otherworldliness" to a performance. Colours have come to be associated with seasons and rituals. Thus, crimson is the colour of good omen to be worn by brides or on auspicious occasions, ochra is the sign of renunciation, yellow is the color of spring, and so on. Colours are even associated with the gods: Brahma is red, Shiva white, and Vishnu blue. Colours are even synonymous with certain emotions.

Vishwakarma, the Maker of the Universe, who is worshipped as an integrated power, inspires traditional performing folk arts and crafts. The tradition of offering prayers and flowers to Vishwakarma before making an idol or object or putting on a performance makes the performer or artisan enter into direct communion with the Divine Maker. The art of creation is sacred and hence only the best endeavors are worthy effort. The community is expected to appreciate and understand this excellence and beauty. The aesthetic manifestation of human yearning for introductory grace and elegance through form and movement is the energy that gives birth to a variety of Indian creative expressions.

The need for communication with one's own self before creation is seen today when, before a performance, the artist seems to be sitting in silence, meditating for hours, trying to enter, as it were, the character to be dramatised or danced. Similarly, the artisan will sit with his/her thoughts and tools alone, sometimes for days, before picking up a single brush or pen to create the first line on paper or canvas.

Sanja is a mythical figure from the interior of central India. She is the ideal woman and is endowed with the power of a goddess. During a ten-day festival, Sanja comes alive in every home as girls sing songs about her life and prepare ritualistic floor and wall designs.

O parrot, go to Sanja's house
bring her back to us riding on an elephant
Her hands are red with the henna leaves she plucked
as she sat on the shore of the lake
Tell her, O parrot
her friends wait for her
and her sister-in-law has
her favourite dish
ready to serve when she comes.

While a girl sings this song, she believes in the story and becomes part of the myth. She transforms herself into many characters: one day she is Sanja, one day her friend, and another day a member of the family. It is this concretization of a myth into form, colour, movement and song, making it almost a reality in the here and now, that is so unique to India.

Premalata Puri
Director
Centre for Cultural Resources and Training
New Delhi, India

Trustee
Educational Resources Centre
July, 1990

INTRODUCTION

Shilpa is a Hindi word which suggests the idea of "artistic creation." The world of artistic creations in India extends far beyond the world of museums and auditoriums, though that world is, of course, a vital part of India's urban cultures.

Throughout India's hundreds of thousands of villages and cities, art is created every day by millions of craftspersons working with skilled hands in small shops, out of street stalls, or within their own homes. Art is created by street performers retelling familiar stories through plays and puppet theater. It is created by communities and families as they perform traditional ceremonial customs on holidays or auspicious occasions.

This folk art - the art of the people - can be considered a primary source for learning about India. Experiencing the folk arts of a people gives us access to their ideas, their traditions, their symbols and their values. The folk arts of India are a deep and vast well of resources for learning about this diverse land and people.

This book contains but a tiny sample of the folk arts of the people of India. It focuses on crafts, music, dance and puppetry from the folk traditions of the country. These particular forms were chosen because they are vital aspects of people's lives in India. Moreover, music, art and drama are usually effective media for generating cross-cultural understanding.

Folk art is the medium for learning about India in this book, moreover, because it is more accessible than the classical arts of India. Folk expressions often transcend or supercede requirements of previous study. We can relate to these expressions because we have similar ones in our own lives. In addition, even though it can take years of practice to achieve the level of craftsmanship involved in any of these productions, we can usually reproduce these "creations" with satisfactory results in one or two attempts.

OBJECTIVES OF *SHILPA*

By experiencing the activities presented in *Shilpa* and by exploring the background information included with most activities, students will be introduced to the following:

1) The diversity of India's people. The people of India are a conglomerate of many varied groups with diverse customs, beliefs, and languages. The text often refers to this diversity in connection with differences in folk expressions and languages. A map is included in the beginning pages for a quick reference to the official languages of India and the locations where they predominate.

2) Natural and political geography of India. Many references to states, regions and natural geographic features occur in the context of these activities. A political map at the beginning of the book will enable the student to locate places mentioned in the text.

3) Symbols. Designs and symbols carry deep levels of meaning related to ancient religious or traditional beliefs. The Folk Crafts section in particular introduces the student to these worlds of meaning.

Ultimately it is the objective of this book to provide opportunities for the student to interact with the arts and life experiences of people in India. This interaction should lead to new questions and motivations to research and discover more about India and this part of the world.

For example, after experiencing songs in so many languages, it would seem natural to question why and how multilingualism has happened in India's history, how extensive it is, what challenges this phenomenon presents to the country, how multilingualism is addressed in schools, why English endured after Independence, and in what ways India's multicultural/multilingual realities resemble or differ from our own.

USING *SHILPA*

It might appear on first glance that this book is written for art, music and elementary teachers. On the contrary, *Shilpa* is intended for use as a supplementary resource on many levels and in many areas of study. Teachers are encouraged to draw appropriate activities from this book and adapt them to the best advantage.

Shilpa is not a single unit or lesson plan or even a series of either of those. However, it can be used to implement any lessons on India. Some suggestions for ways to use this material are as follows:

1) Choose involving activities to introduce a unit on India; let the activity be the catalyst for raising questions and motivating interest in India.

2) Make up a unit with a particular focus (e.g. famous mythological or religious characters) and draw activities from each unit which refer to that focus.

3) Make the material available in a center for older students' research and independent study.

4) Insert activities into units of study to make cross-cultural and international connections (e.g., the "Cow" rhyme can introduce a study of nutrition in different parts of the world in the context of a home economics or health unit).

5) Use activities for organizing a school-wide cultural event on India.

6) Have students research parallel activities in other cultures (e.g., in conjunction with *mehandi*, body painting and/or decorating in different parts of the world; in connection with the "Counting" song, counting songs in different languages).

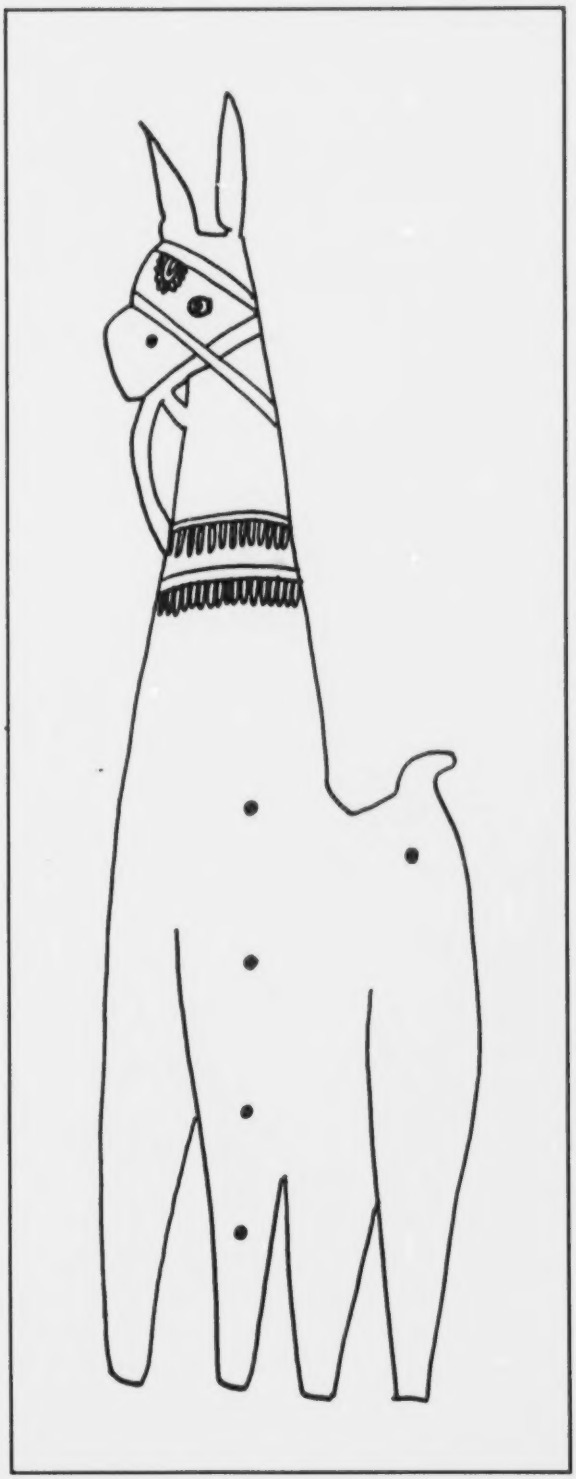
Shilpa does not need to be used in any particular sequence or in totality at any one time. Activities can be selected, performed singly, or combined with others from the book in a number of ways. Finally, the binder format makes it possible to add activities on the folk arts of India in the appropriate sections as they are found or created by students or teachers.

ENGLISH - HINDI CHART

A - अ
A - आ
A - ा
A - ए
A - ॅ
A - ऐ
A - ॉ
B - ब्
C - क्
C - स्
D - ड्
D - द्
E - इ
E - ि
E - ई
E - े
F - फ़
G - ग्
G - ज्
H - ह
I - इ
I - ि
I - ई
I - े
I - आइ
J - ज्
K - क्
L - ल्
M - म्
N - न्
O - ओ
O - े
O - औ
O - ौ
P - प्
Q - क्व
R - र
S - स्
T - ट्
T - त्
U - उ
U - ु
V - व
W - व
X - क्स
Y - य
Z - ज़्

INDIAN STATES

OFFICIAL LANGUAGES OF INDIA



FOLK CRAFTS

India is uncommonly rich in folk crafts. Throughout the sub-continent from the smallest village to the largest city, skilled and apprenticing artists create and decorate objects of all sorts. Some crafts have to do with making functional items - block printing of cloth for clothing, for example. Others have to do with recreation - making toys and games, for example. Still others are related to special occasions, as is the case of floor decorating for a family event or painting a bride's hands for a wedding. The range of activity which can be considered "folk crafts" is as wide as the range of human daily activity.

Regional distinctiveness is another characteristic of Indian crafts. From one area of the country to another, from one group of people to another, sometimes even from one village to another, designs, colors and forms can be vastly different. These differences have to do with variance in geography, religious beliefs, socio-economic position, and local traditions and customs. The diversity of the visual arts in India directly mirrors the diversity of its people.

For the most part, Indian arts and crafts are created in the same ways as they were centuries ago. Women in remote hills and in desert areas still paint colorful decorations on their walls using colors from natural dyes. Toys and games are made by parents for their children in much the same way as previous generations did for their children. Some crafts, particularly those related to

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textile production, have been altered to a certain extent by industrialization. Nonetheless, even today, hand printed and tye-dyed fabric can be seen drying along river banks, alongside country roads and in grassy fields.

Traditional art, including dance and music, is affected by ancient Hindu beliefs about the function of art. For the Hindu, art is intended to illustrate philosophical and religious truths. To create a work of art is mainly a spiritual experience. Art grows out of an inner spirit and frequently uses symbols and forms which have meaning connected to religious or traditional beliefs.

Indian art through the centuries has assimilated artistic traditions and movements from other parts of the world. The most significant of these influences occurred during the time of Muslim rule of India. Many design motifs on cloth, papier-mâché products from Kashmir, and painting styles reflect this influence.

It is from a vast, ancient, and rich heritage of Indian folk art that a few activities have been selected for this book. Sometimes the directions for production of these crafts are not exact duplications of the processes used in India. Alternative processes were chosen wherever it would facilitate production in terms of available materials and tools. The main goal of this section of *Shilpa* is to allow people to experience Indian culture through its folk crafts.

MEHANDI

Mehandi are flowery and often very intricate designs that are painted on women's hands and feet. The brownish-red paste used in the painting is made from myrtle leaves (*mehandi*) . The paste is applied to the skin with either a stick or a silver wire. In the West we know *mehandi* as *henna*.

Mehandi is cultivated in the Indian states of Uttar Pradesh, Gujarat, Bihar and Rajasthan. Although women of these states and others practice the art of *mehandi* design, it is the women of Rajasthan who excel in the art.

Mehandi designs are symbols of good fortune and prosperity. They are worn on most festive occasions but are especially linked to marriage ceremonies. In some villages of India all invited female wedding guests apply *mehandi* to the palms of their hands.

Mothers will create *mehandi* designs on children for important festivals such as *Diwali*. The designs usually take the form of a *rupee* coin, stars (*tara*) and a game similar to jacks (*panch pacheta*).

Mehandi designs are not exclusive to the use of people. Indian puppets' hands are usually adorned with designs, cows receive *mehandi* on their foreheads after giving birth and frequently musicians decorate their instruments with *mehandi*. In fact, *mehandi* is an indigenous part of the Indian culture. Countless songs tell of it and many proverbs refer to it.

In the translation of a Rajasthani folk song below, notice the importance of *mehandi* in the lives of the villagers. The song is sung the night before a marriage ceremony when *mehandi* is applied to the hands and feet of both the bride and groom.

The *mehandi* is sown in a sandy place;
The love-juice of *mehandi* is a lovely tint.

The *mehandi* is watered by the river Jamuna...
The *mehandi* has sprouted a pair of leaves...
The *mehandi* is plucked by tender women...
The *mehandi* leaves are drying in the courtyard...
The *mehandi* is crushed by the grindstone...
The *mehandi* is sifted through a fine cloth...
The *mehandi* is soaked in a fine red bowl...
The *mehandi* has been painted on by the elder brother's wife as she sits...
The sister-in-law's brother has come to see it...
"O Lady, who has painted your hands?"
"Your hands, your beautiful hands, are a lovely shade"...
"Put your hands on my heart"...

"I made an offering of rubies and jewels."
The love-juice of *mehandi* is a lovely tint.

"An offering of rubies and jewels" refers to the fact that jewels in themselves are worth little when compared to the beauty of the painted hands. Indeed the creations executed by the painters are exquisite.

The leaves of the *mehandi* plant are also utilized for other reasons. Villagers claim that they are useful in curing headaches and in healing boils and corns. Some people even mix *mehandi* with oil and apply it to the hair, highlighting it naturally with a strong earth color. This is a practice that is becoming more and more popular throughout the world.

There are many traditions attached to the making of *mehandi* designs. For example, before applying it to the palms seven circles should be made on the wall to honor various deities. Some say that the bowl used to prepare the *mehandi* paste should not be washed on the same day it is used. A widow never applies *mehandi* to a married woman. Also,

it is taboo to use *mehandi* in a family for one year following the death of one of its members. Some of the reasons for these traditions have been lost over the centuries. Nonetheless, the traditions persist.

MAKING MEHANDI

Materials: Non-toxic body paint in brown and/or red, broom straws or extra fine paint brushes are needed when applying the design directly to the body. (Brown and/or red tempera paint, regular brushes and paper can be substituted if designs are made on paper.)

Time: One class period when used as a regular art activity. Two periods for the study of the *mehandi* design process.

Recommended Age: Ten years and up.

Outside of India henna can be costly. The dye when applied to the skin often remains for at least a week or even two. Therefore, for this activity it is suggested that non-toxic body paint be purchased. Only two colors will be needed: brown (in a larger quantity) and red (to be used as a tint). Such paint usually can be purchased at an art or hobby store.

Students can practice one of the *mehandi* designs that follow. The illustrations can be taken from the book and duplicated, shown on an opaque projector or displayed on a bulletin board. If some students seem hesitant about wanting to duplicate the *mehandi* on their own palms they might want to recreate the design on large paper or place it on an object of their choice.

Although there are many traditional *mehandi* designs there is much room for creativity in painting. Enourage students to think up designs that are meaningful to them. A diagram of a favorite game or an outline from nature (tree, stars, moon, sun, plants, etc.) can be drawn.

Since *mehandi* is frequently applied by one person to another this can take the form of a group exercise. When painting on the palm it is best to use a piece of straw (from a broom) or an extremely fine brush. If students prefer to make their creation on paper, a regular brush and water and tempera paint can be used.

The designs that follow are adaptations of traditional *mehandi*. You will notice that a great deal of attention is paid to graphic lines. In effect, the entire hand is covered with line illustration. This exercise will undoubtedly appeal to those students who enjoy doodling since it employs the same basic technique of filling up space. Of course, the *mehandi* designs are well organized and are very frequently proportioned regarding space and line. For this reason you might want to share with students the illustrations found in this Folk Crafts section under **Block Printing**. Students can then make a comparison between the two art forms and even incorporate some of the block designs within their *mehandi* illustrations.

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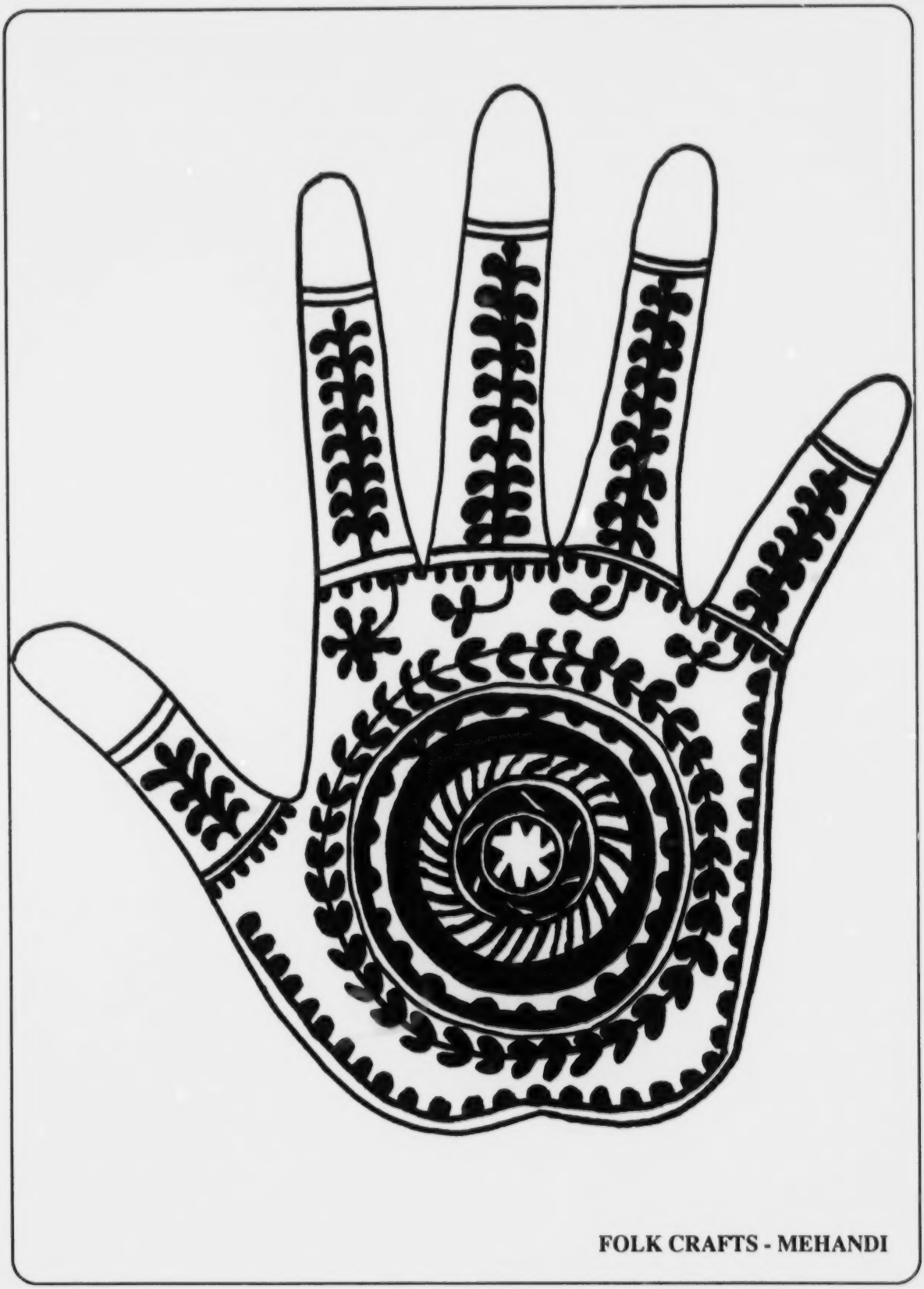

FOLK CRAFTS - MEHANDI

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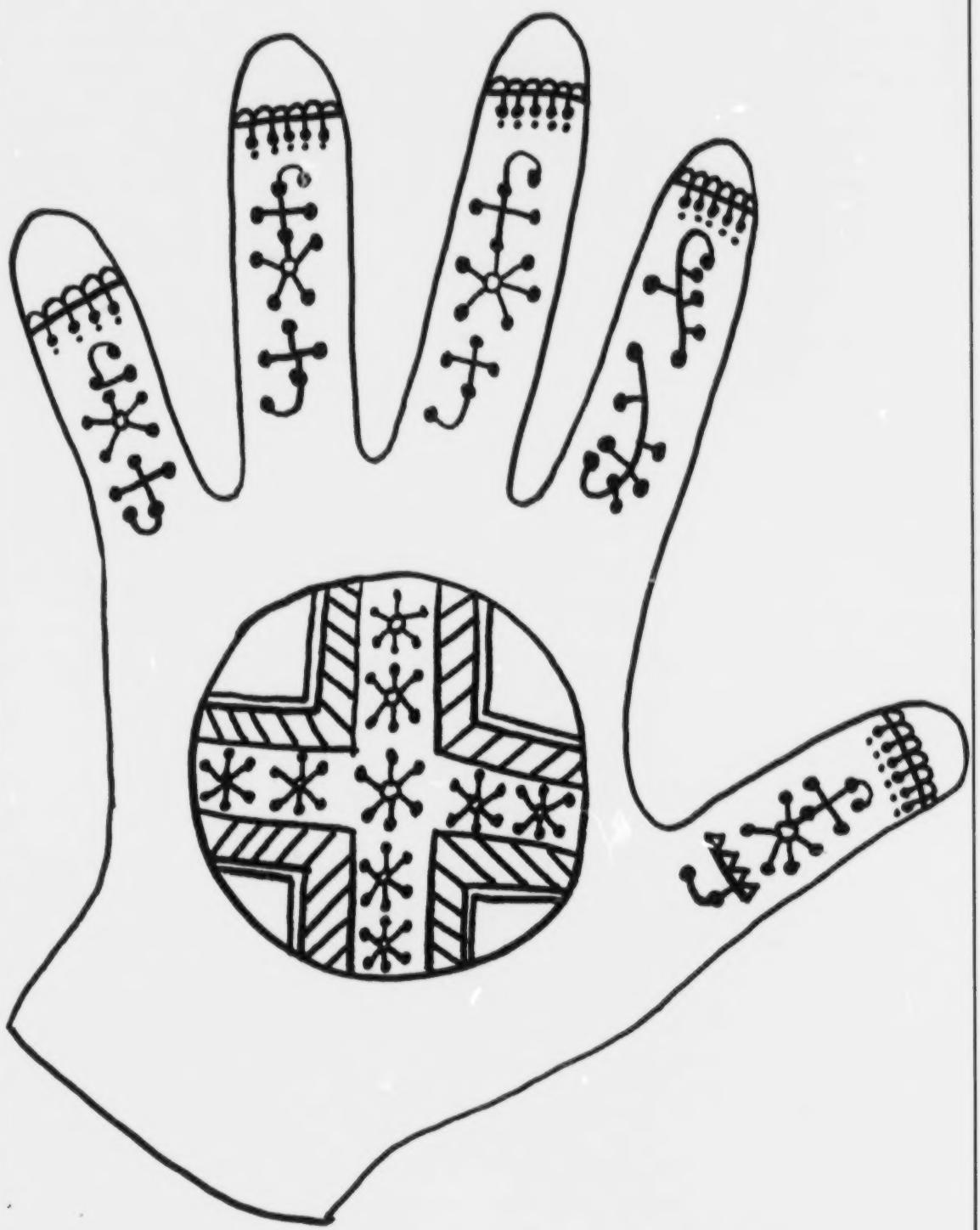

FOLK CRAFTS - MEHANDI

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FOLK CRAFTS - MEHANDI

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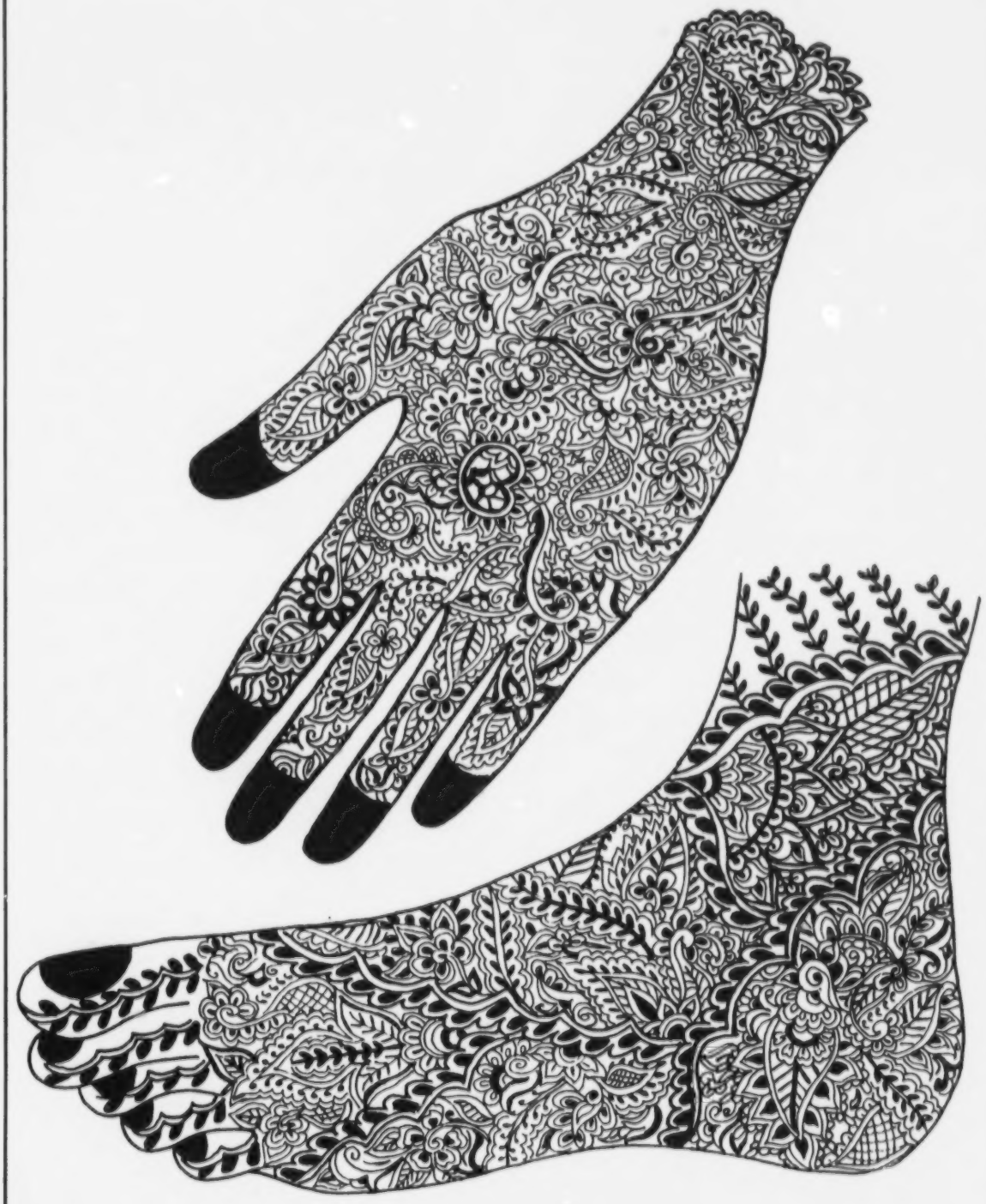

Credit: The above illustration was taken from *Mehandi* by Nayna Shah (Ahmedabad, India: Gala Publishers _____), p. 45. Reprinted with permission.

FOLK CRAFTS - MEHANDI

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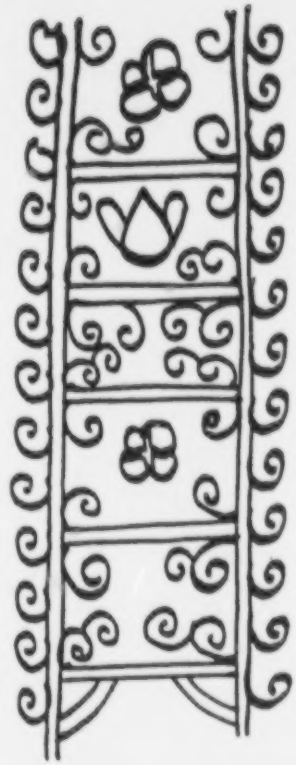
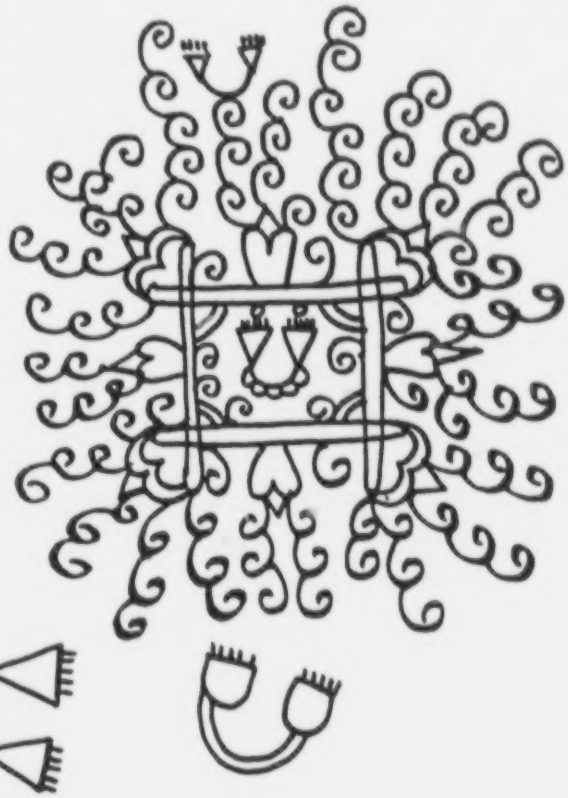
ALPANA
FLOOR DESIGNS

One of the most unusual art forms found in India is floor decoration using colored rice paste. In Bengal this folk art form is known as *alpana*; in Bihar and Uttar Pradesh it is *aripana*; *kolam* in South India, *mandana* in Rajasthan, and *rangoli* in Gujarat and Marashtra. Although there are a variety of motifs in different parts of India, there are some symbols whose meanings are commonly known.

One very common design, the lotus flower, can be found in many forms and usually signifies one of two things. First, it can designate the human need to come to a richer understanding of mind and spirit. Just as the lotus blossom opens its petals revealing its full beauty, people have this same capacity to open themselves to newer and broader levels of consciousness. Second, the lotus flower appears in floor designs dedicated to *Lakshmi*, the goddess of prosperity. The floor design is usually executed on a pathway leading to the home and is a welcome to the goddess to enter and bring good fortune.

Floor designs in honor of *Lakshmi* are created on the Hindu holiday of *Diwali*. For this joyous festival homes are meticulously cleaned and made ready for *Lakshmi's* symbolic visit. A pathway design similar to the one on this page is drawn. The foot marks chart the way that the goddess will follow. Earthen lamps frequently are placed along the pathway and the main door to the home is left open as a further welcome to *Lakshmi*.





Floor designs are also made for other special regional and religious holidays as well as for auspicious occasions in the life of a family. Ceremonial events, from the birth of a child to marriages, are commemorated with floor designs. Very often these designs are geometric.

In Madhya Pradesh a *mandana* is regularly prepared for *Harayali Amavasya*, a holiday which precedes the monsoon season. For this floor design a fruit motif is drawn at the entrance of the house. The background of the design is always a lush green which symbolizes the vegetation of the land which is about to be enhanced by the coming rains.

To prepare for the floor designs the ground is usually pounded making certain that it is flat and free from stones, pebbles and other foreign matter. Rice paste is then made and colored. Frequently designs are made only in white. Intricate designs are created by the fingers. However, in Himachal Pradesh special designs are created by using a long spouted tool. Dirt, water and white coloring are poured through the spout onto the ground. The folk artists create the design by moving about gracefully in a rhythmic pattern. The final designs are usually circular in shape.

MAKING FLOOR DESIGNS

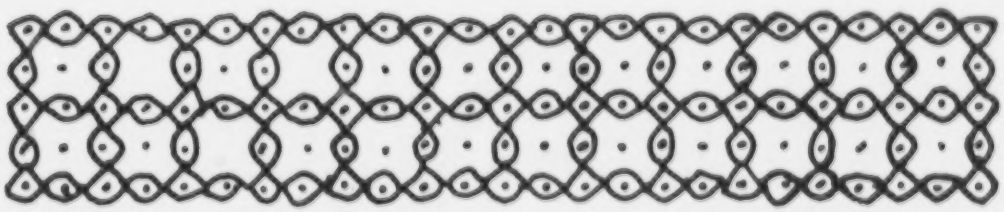
Materials: Open dirt space, sidewalk or paper. Colored chalk or marking pens or pencils.

Time: One or two class periods.

Recommended Age: Five years and up.

Students can create floor designs for any number of reasons. They can be made to help usher in a new season, celebrate a special school or regional holiday, introduce a cultural lesson on India or make the path to a class or Indian school festival. Sidewalks leading to schools and school playgrounds or paper-constructed entranceways leading to a classroom become the artists' slates. Students can study the floor designs that follow in this section but should be encouraged to create their own designs and symbols. When large floor surfaces aren't available students can make their designs on paper. This does not necessarily offer the freedom of space that is felt when working with a large surface, but it often encourages more intricate patterns within the design.

This activity can be done by an individual, but it is especially appropriate as a group endeavor. Students can also be encouraged to research information about Indian holidays prior to doing this activity.



This border design, typical of the *kolam* designs made by women in Andra Pradesh and Tamil Nadu, is usually made along walls and in the corners of the room. Equidistant dots placed in three to five rows are the basis of the design.

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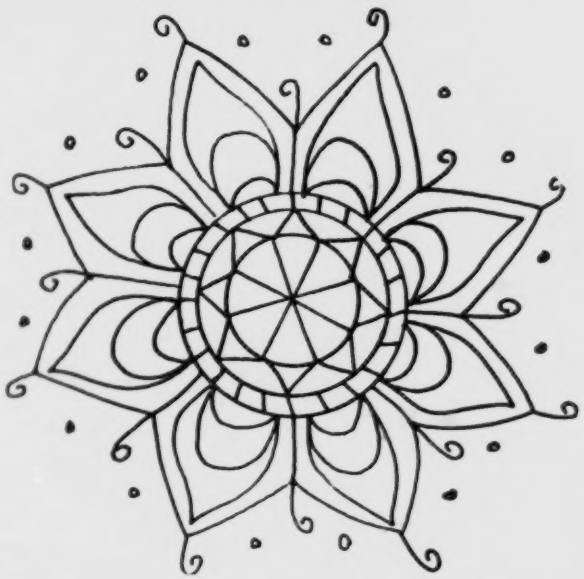
The entrances to homes in Madhya Pradesh rarely wear a bare look. This *mandana* depicts morning, showing sunrise and the plough and animals and flowers outside the house. The design is formed in and around a triangle resembling a human being. The triangle is drawn first and then filled with symbols.



Santhias, the floor designs of Gujarat, use simple and elegant motifs common in rural homes. Ornate and colorful designs are popular in urban areas. *Santhias* essentially serve the purpose of interior home decoration during *Diwali* and *Holi* celebrations. Many of these designs are asymmetrical and have a unique beauty of their own. The design is developed with triangles, and floral patterns are woven around a circle.

FOLK CRAFTS - ALPANA

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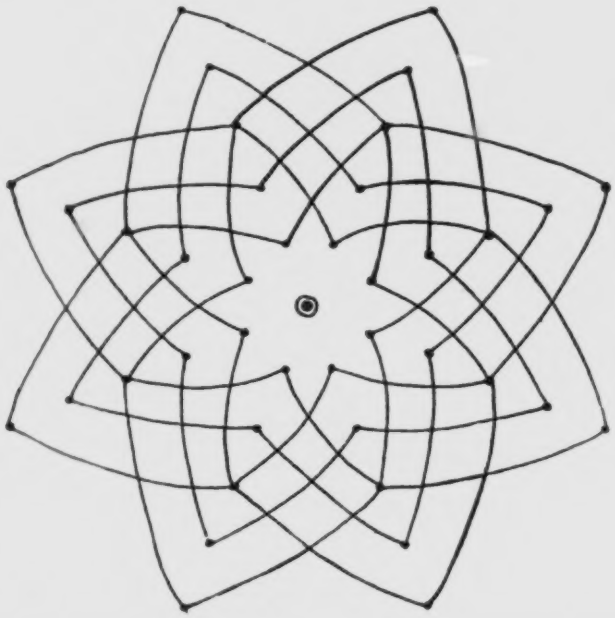
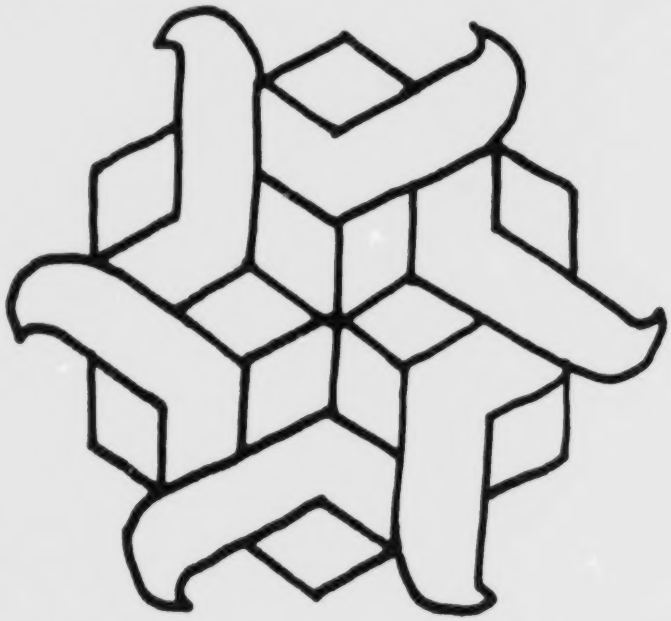


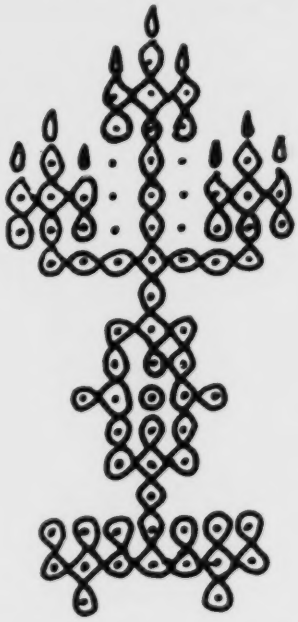
Kolams are floor designs of Tamil Nadu. This *kolam* is associated with Lakshmi, the goddess of wealth. Lakshmi is commonly depicted as seated inside a magnificent lotus flower. This floor design varies from seven to eleven dots placed diagonally to form a circle.

Aripana, floor designs of Bihar, have a ceremonial touch about them. Highly stylized figures and motifs and the lotus in full bloom in a set of vertically connected patterns are frequently used during Diwali and other local festivals. Some of the best known *aripanas* are found in the Madhubani paintings popular in the state. This *aripana* has a floral motif developed around a star which recedes into petals and finally a fully bloomed lotus.

FOLK CRAFTS - ALPANA

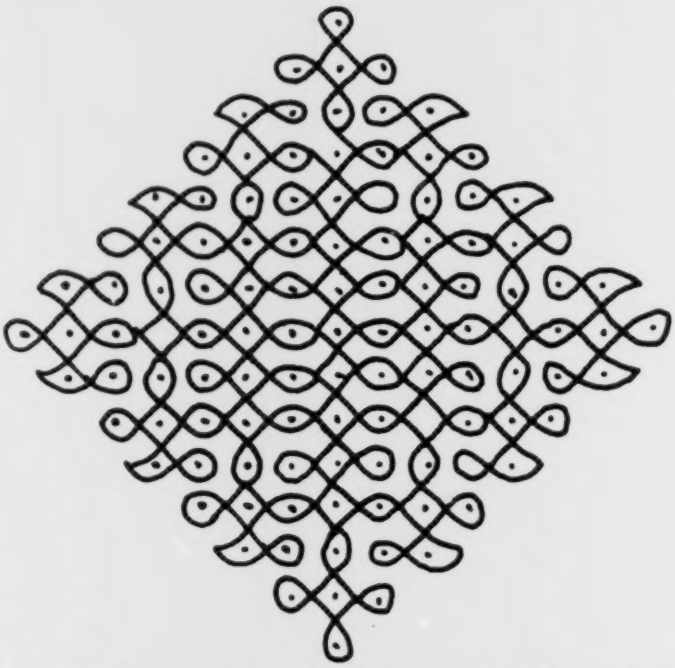


Sanctifying the threshold with an elegant *kolam* is a matter of daily routine in almost all parts of south India. This simple mango leaf *kolam* is commonly painted at the doorstep of homes.

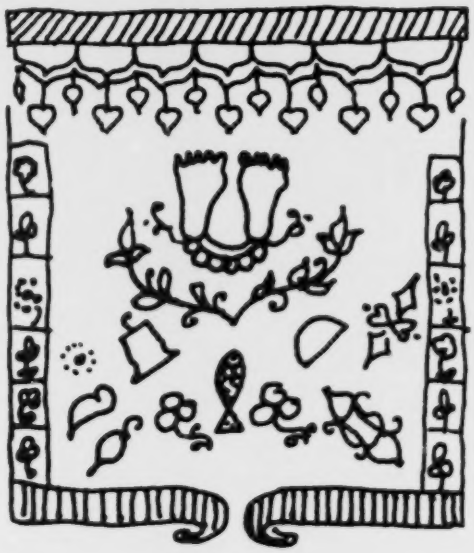


Lighting of traditional brass lamps constitutes an essential part of ceremonies and rituals all over India. This *rangavalli*, a floor design from Karnataka, generally serves the purpose of a decorative base for lamps.

FOLK CRAFTS - ALPANA



Muggulu floor designs of Andhra Pradesh are almost identical to the *kolams* of Tamil Nadu, both in design and technique. The skill lies in the imaginative use of the dots which are laid out at regular intervals in descending order.



Lakshmi's footprint motifs are considered auspicious in West Bengal. Hence their inclusion in the *alpana* designs commonly found in homes and temple courtyards during festival days.

Credit: Drawings and descriptions of the floor designs used in this section are from *Expressions in Lines* (New Delhi: Centre for Cultural Resources and Training, 1987). Reprinted with permission of the publisher.

FOLK CRAFTS - ALPANA

BLOCK PRINTING

The hand block printing industry has many leading centers throughout India, Ahmedabad in the state of Gujarat being one of the foremost. Throughout Gujarat and the adjoining state of Rajasthan, in a geographic belt that reaches through the desert area of India, craftspeople adhere strongly to traditional designs and still use vegetable-colored dyes. Frequently used dyes are indigo and alazarine.

It is difficult to determine how far back in time block printing existed. However, printed Indian fabrics have been excavated in Egypt which date to 300 B.C. Experts believe these pieces may have their origins in Gujarat.

Although block printing is still being carried on by many people, it is by no means practiced as extensively as in years past. Today chemical dyes and mechanized printing are replacing old ways. But even these new technologies use traditional designs and colors (black, brown, red and blue). Block printed material is most frequently used for women's saris, wall designs and bed covers (*palangposh*).

Designs

Designs differ from one geographic locale to another throughout India. In Jaipur bold patterns are usually stamped on a dark background. In the nearby village of Sanganer, round forms based on nature patterns are blocked, with black being the most frequently-used color. Craftspeople of Barmer, a desert town in Rajasthan, most commonly print large sunflowers, lotus leaves and red chili pod designs on their materials.

In the desert area of Kutch (Gujarat) motifs are usually of dancing women, peacocks and flowers. Borders of the material often show lotus flowers. Present day Calcutta designs frequently utilize *alpana* motifs (see **Alpana: Floor Designs** in this Folk Crafts section).

Method

Designs are first drawn on paper and attached by paste or tape to the wood block. The design is cut into the wood about 1/3 to 1/2 inch deep. Sometimes holes are drilled in to allow air to escape from the block. Ebony and teak are the woods most commonly used. Often one, two, or even three different blocks will be used to create one work.

Cotton and silk are the materials used in block-printing. Contemporary synthetic materials do not take dye well and therefore are not used. Material is washed prior to printing to remove foreign matter from the cloth.

There are two common printing methods: direct and resist. In the direct method, an outline block is printed first and a second filler block, of a second color, is printed over the first block design. Motifs and block designs therefore must be coordinated so as to avoid overlap of patterns.

In the resist technique, a substance similar to wax is pressed on the material with the block. The material is then dyed. After the dye is set and dried, the material is washed in hot water so that the resist (wax) can be removed. In both of these methods direct painting on cloth is often done after it is printed to give highlights to each piece.

MAKING A BLOCK PRINT

Materials: Potato-printing: Large, fresh potato, X-acto knife (or kitchen paring knife), pre-inked stamp pad (or water-base ink) and paper.

Direct Method Printing: Linoleum block, cutting tools, glue, paint brushes, 100% cotton cloth, items for making designs (cookie cutters, matchboxes, pipes, large nailheads, etc.), indelible oil base paint (used when working on cloth) or water base paint (used when working on paper), brayer (ink-roller), glass and linseed oil (needed when using oil base paint).

Resist Method Printing: Linoleum blocks, cutting tools, glue, paint brushes, 100% cotton cloth, wax, pan (fry pan, double boiler and/or hot plate), dye, iron and newspaper. Again items for making additional designs can be used in the resist method (paper cups, bottlecaps, etc.).

Time: Two class periods to several weeks depending on the method used and the level of proficiency desired.

Recommended Age: Ten years (for potato-printing) and up.

Block printing can be used to create patterns on cloth that can be made into placemats, tablecloths, bedspreads, scarves and other clothing items. Printing on paper can be used for gift wrapping, bookcovers, bookmarks, decorated paper for covering boxes as well as stationery. Several of the illustrations in this section can be used singularly or in combination to create a linoleum block print that could in itself be a complete picture.

Preliminary Steps

1. Decide what you want to make with your block print. If this is your first attempt it would be wise to start with something small.

2. Decide on a design and the size of the block you will be cutting out. If graph paper is available it is always a good idea to sketch your design on that and transfer it to your block. If you want to work with traditional Indian designs, review the ones illustrated in this section. You can also use other items to add to your design. The illustration on the next page shows how a design can be put together with a block, cookie cutter and brush.

Potato Printing

1. Wash and dry the potato. Cut it in half with a regular knife. (Do not peel the potato. The skin will help you keep a good grip on it.)

2. Decide on a design. Practice it first on paper.

3. With a pencil lightly sketch the design on the potato.

4. With the X-acto or paring knife, cut out the background to about 1/4 inch deep. (The uncut, raised portion of the potato will be the design.)

5. Take the potato and press on the stamp pad.

6. Position the potato design over the paper and press down directly making certain not to move the potato.

7. Lift potato straight up and repeat step #6 until the overall design has been executed.

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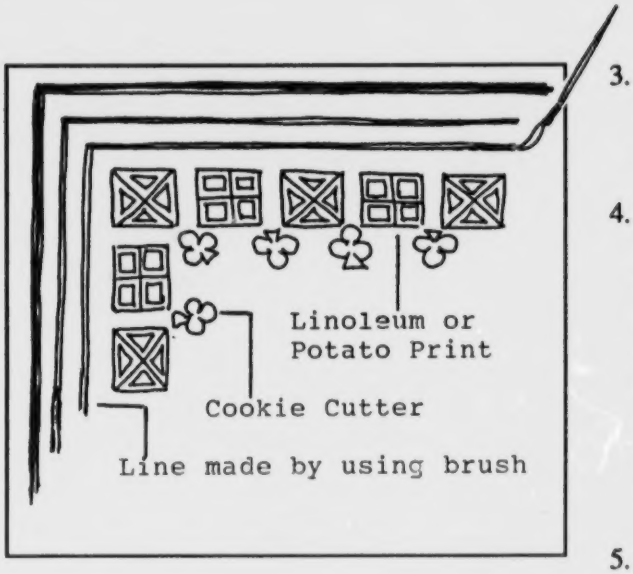

Cutting the Block for the Direct and Resist Methods

1. Cut a piece of linoleum and a piece of wood which match in shape. Glue the linoleum to the wood to fit exactly.

2. After the linoleum is secured to the block you can sketch your design on it. A design can also be transferred from the original sketch by placing carbon paper between the drawing and the linoleum and tracing over the original design.

3. You are now ready to cut your block. This is best accomplished by using cutting tools (gouge, mat-knife).

Direct Method

1. Lay out the cotton cloth or paper on a clean clear surface.

2. Plan out the design pattern for the cloth or paper. If there is only one color being used and one design there is no need to center the block. However, if you are using different motifs, plan out the center sections and the border parts.

3. Place the paint on the glass. Take the brayer, run it though the paint and roll the brayer over the block.

4. Place the block on the cloth or paper. To maximize force, press one hand over the other, making certain not to move the block. If you are printing directly on paper and you are making only one imprint, you might want to lay your block on the table, center your paper over the block, place the paper on the block and rub your hand quickly over the paper to evenly distribute the ink.

5. Carefully remove the block. Repeat step #3 if you are using multiple designs.

6. Place the block right next to your last imprint. Be careful and take your time. Since the ink will not dry quickly you have no reason to rush.

7. Continue this process until the entire cloth or paper is printed.

8. If you are going to apply a color using a brush, wait until your first impressions are dry.

Resist Method

In the resist method paint is replaced with dye. This is a form of printing that can be classified as batik. By using the linoleum block a large piece of cloth can be covered in a relatively short period of time.

If you are dyeing more than one color, you must always start from your lightest color and graduate to the more intense color.

1. Prepare a clean work surface. Have available the wood block and other items you might be dipping in the wax. Begin to melt the wax in a fry pan or in a double boiler. Heat wax at a low flame or temperature. **Do not heat the wax on the highest setting or allow the wax to boil. Caution: Wax splatters when very hot. Be very careful.**

2. Prepare the dye bath(s) following instructions given on the package.

3. Take your printing block and position it on your cloth and begin to lay out your design without wax. This will give you an idea of how to place your block design. If you don't, you'll find that you will have leftover material on one side only. This will cause your overall design to be off-balance when you put in a hem. You should sketch lightly in pencil some guideline marks which show you where to begin placing your blocks and where to change positions.

4. Dip the linoleum part of the block in wax and place on the cloth following your outline. Continue this process until the entire area of cloth is filled with your first design.

5. When the wax is dry you are ready to dye your cloth. Dip it in the dye.

6. If you are going to have another design, dry your material and repeat steps #4 and #5, dyeing the fabric again in new color.

7. When the material is completely dry remove wax by placing cloth between two sheets of brown paper bag. Then run a medium hot iron over the paper. The wax will melt and be absorbed into the paper. You will probably have to change the paper several times before all the wax is removed.

8. If the material that you have printed will be used as a clothing item, placemats, a tablecloth or another item that will need a hem, iron the fabric flat and plan for the border.

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TRADITIONAL WOODBLOCK DESIGNS

FOLK CRAFTS - BLOCK PRINTING

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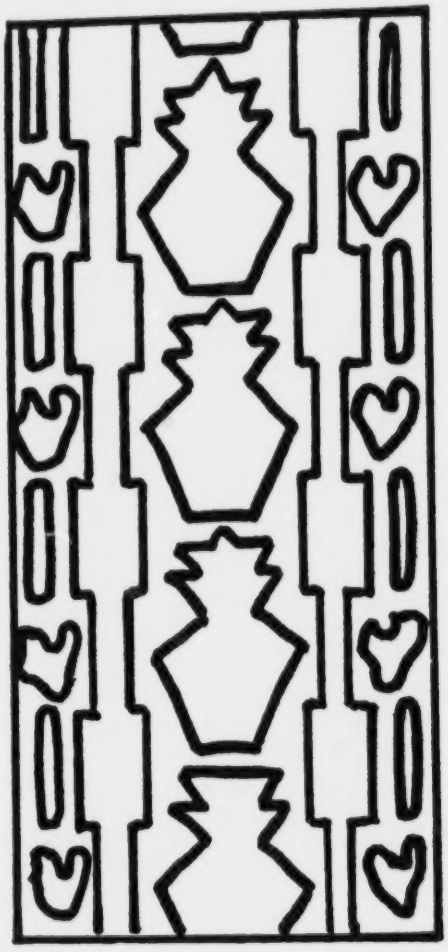
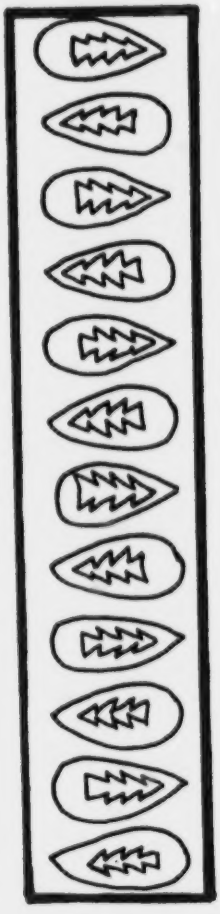
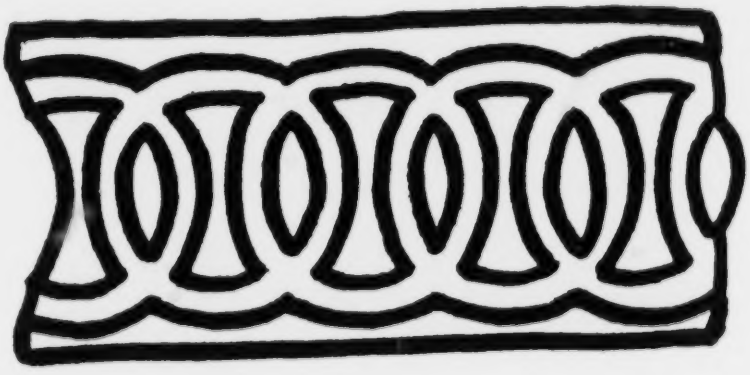
TRADITIONAL WOODBLOCK DESIGNS







FOLK CRAFTS - BLOCK PRINTING

FOLK CRAFTS - BLOCK PRINTING

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TEMPLE HANGING - AHMEDABAD, GUJARAT

FOLK CRAFTS - BLOCK PRINTING

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TEMPLE HANGING - AHMEDABAD, GUJARAT

Credit: Temple hanging border from Gujarat, Ahmedabad is from *Traditional Designs from India for Artists and Craftsmen* by Pradumna and Rosalba Tana (New York: Dover Publications, Inc., 1981), p. 48. Reprinted with permission of the publisher.

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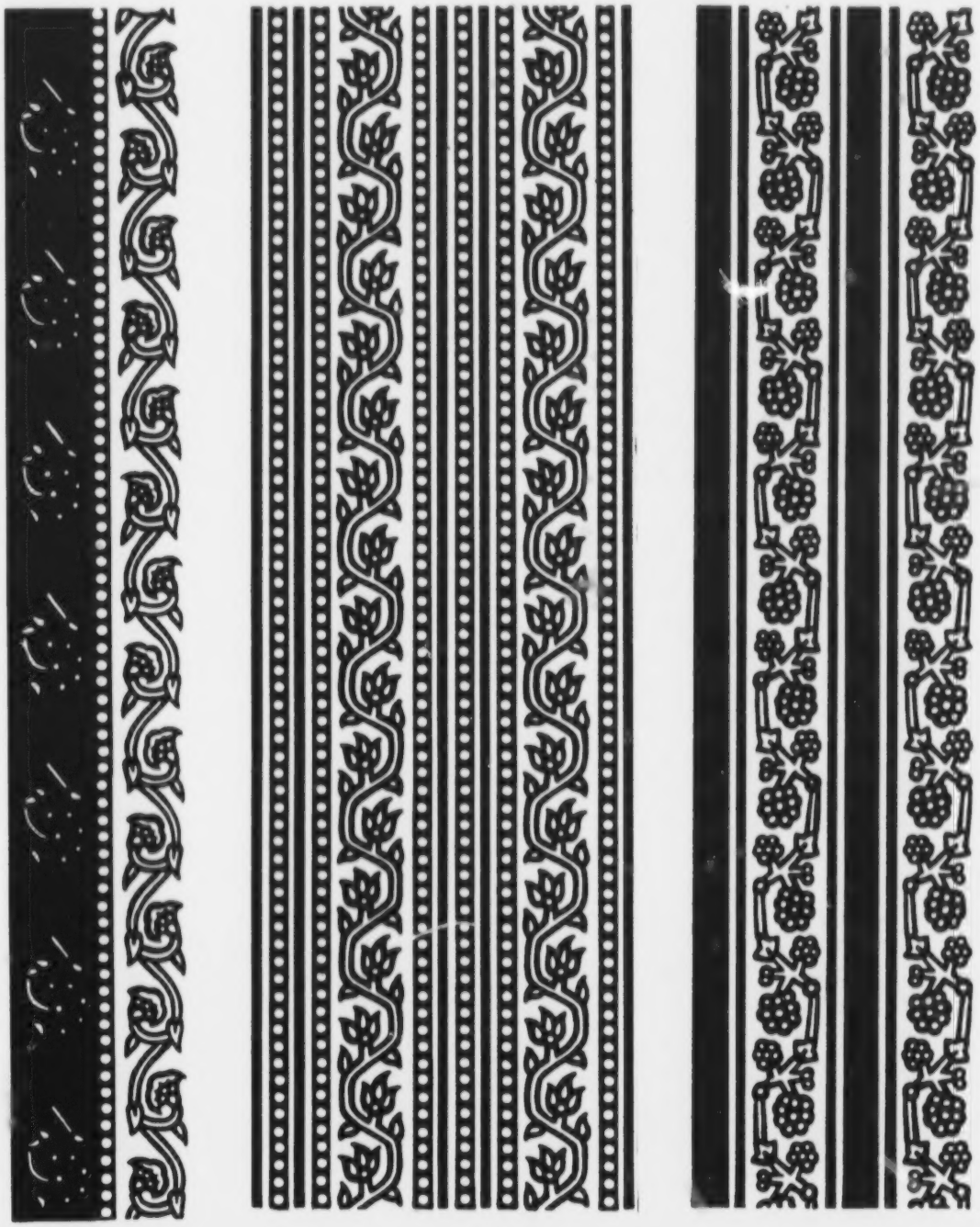
CLOTH DESIGN - SANGANER, RAJASTHAN



Credit: Dress material from Sanganer, Rajasthan is from *Traditional Designs from India for Artists and Craftsmen* by Pradumna and Rosalba Tana (New York: Dover Publications, Inc., 1981), pp. 21 - 23. Reprinted with permission of the publisher.

FOLK CRAFTS - BLOCK PRINTING

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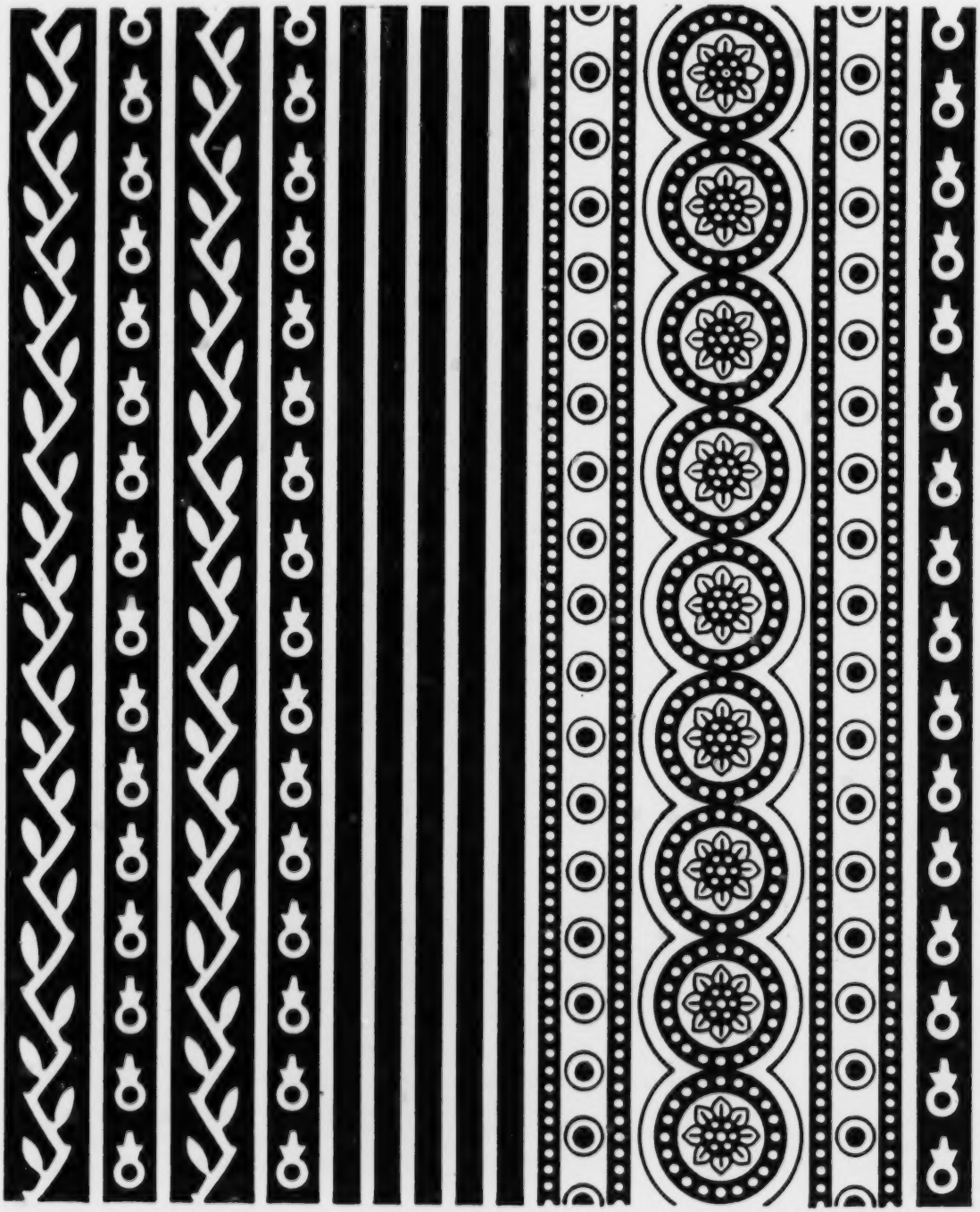
CLOTH DESIGN - BARMER, RAJASTHAN



Credit: Dress material from Barmer, Rajasthan is from *Traditional Designs from India for Artists and Craftsmen* by Pradumna and Rosalba Tana (New York: Dover Publications, Inc., 1981), p. 18. Reprinted with permission of the publisher.

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CLOTH DESIGN - GWALIOR, MADHYA PRADESH

Credit: Bed cover from Gwalior, Madhya Pradesh is from *Traditional Designs from India for Artists and Craftsmen* by Pradumna and Rosalba Tana (New York: Dover Publications, Inc. 1981), p. 41. Reprinted with permission of the publisher.

FOLK CRAFTS - BLOCK PRINTING

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The tiger god. Mithila painting on paper from the village of Jitvapur, Madhubani, Bihar.

WALL DESIGNS

Decorations on walls can be seen throughout much of India. In fact, they are created for almost every special occasion, from family commemorations to religious festivals. Their content can be either religious or secular. The religious themes depict episodes in the lives of Shiva, Krishna, Kali and Durga (major deities) as well as stories of other lesser known deities. The *Ramayana* is another favorite source of inspiration for these works.

In the secular paintings, animals, birds, flowers, geometric designs and folk heroes abound. In Gujarat, one may see the stately elephant painted on the outer walls of homes; in Rajasthan, legends are represented on the walls. Also in Rajasthan, *thapas*, folk paintings symbolizing luck and prosperity, are created by using the tips of fingers. In some areas, wall paintings are made to initiate marriage ceremonies. The designs often include an image of the bride's palm and an imprint of her fingertips.

Secular paintings are more commonly seen in the living areas of the home, around doorways, windows and on fence walls. Designs range from modernized styles such as that seen on this page to more traditional forms illustrated elsewhere in this section.

Different regions of India have unique styles of wall decoration and adornment. Four very distinctive and representative forms follow in this section: Mithila paintings (from the state of Bihar), Pahari paintings (from Himachal Pradesh), clay wall decorations from Kutch (state of Gujarat) and Warli paintings (from the Sahyadri mountains in Maharasthra).

Credit: The Mithila painting of the tiger was taken from *The Earthen Drum* by Pupul Jayakar (New Delhi: National Museum, __), p. 103. Reprinted with the permission of the publisher.

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MITHILA PAINTING

Sometimes Mithila paintings are called Madhubani (Honey Forest). The reason for this is found in Mithila itself, a place of lush, fertile vegetation marked with numerous ponds and streams abundant with fish. It is in this area of India, at the foot of the Himalayas, that Siddhartha, the Buddha, grew up.

Mithila paintings have been in existence for nearly three thousand years. They have always been painted by women. The paintings usually relate to the *Ramayana*, but episodes from the lives of gods and goddesses are also depicted. They often have obvious geometric designs and are complex in form. Bright, exciting colors (blue, yellow, orange, red, pink, green) are predominant.

Paintings in homes are done on walls as well as on floors (*aripana*). While *aripana* are created for significant events in life (the birth of a child, a "first haircut" or the piercing of earlobes), wall paintings are created primarily to commemorate a wedding. Wall paintings usually last for several years before deteriorating, but *aripana* last only a few weeks. (See **Alpana: Floor Designs** in this section of the book for more information.)

Basically there are three groups responsible for the paintings: Kayastha, Brahmin and Harijan. Kayastha women make paintings to be sent by the groom's family to the bride's family. These paintings are usually done in black and/or red inks. Brahmin paintings, also executed primarily for weddings, are done in brilliant colors. The Harijans, agricultural laborers, use a mixture of cow dung and water as drawing ink. When the brown lines are dry the Harijans apply black ink dots onto the lines.

Mithila paintings are executed directly on walls or on paper. The paper creations are usually large and are prominently displayed in Mithila homes.

Your Mithila painting can be done on a primed wall surface or directly on paper. Mithila paintings are usually large. If possible try to make yours over 2 feet by 2 feet. If you are going to paint directly on a wall it would be to your advantage to consult a mural manual.

Mithila paintings of any group usually have the entire surface area of their picture filled with a combination of drawings and designs. Most frequently all figures and designs are outlined with a second line placed adjacent to the first. Very often vegetation, animals and geometric figures are placed freely in empty "white" spaces. Blank space is avoided.

As a woman works on her painting she does so in prayer and meditation. It is thought that if a painting is done correctly, the deity being drawn will inhabit the painting.

MAKING A MITHILA PAINTING

Materials: Wall space or large white paper (at least over 2 x 2 feet). Watercolors or tempera paints (in colors mentioned above). Newspapers and cotton swabs. Pencils, brushes, magic markers and/or twigs.

Time: Three to seven class periods depending on the complexity of the design.

Recommended Age: Twelve years and up.

The women of Mithila sketch their drawings in black ink (use brown if you want to do a Harijan painting). A twig is used to do this sketching. After the entire picture is drawn, color is added with a piece of cotton on a straw stick. Use a cotton swab. Remember, if you are doing a Brahmin painting you will be working with a number of

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TYPICAL MITHILA DESIGNS AND SYMBOLS

colors. But if you are doing a Kayastha painting, you will be working only in black and red colors. Harijan paintings will be only brown with black dots.

Select a character from the *Ramayana* (found in the Puppets section of this book). Draw the character as you visualize him/her from reading the story or refer to the shadow puppet designs in the same section.

You can also consider adapting some of the Mithila designs that follow. Make certain (1) that your character(s) fill(s) the entire page and (2) that any major empty space is filled with flowers, animals or geometric designs. If you like you can have a border going around your painting.

Make certain you use a separate swab for each color. Colors are pure and should not be mixed. You will not be using shading or tone variation. For this reason, Mithila paintings often seem bold.

The Mithila picture on the next page depicts Lord Krishna and the *gopis* (cowherders).

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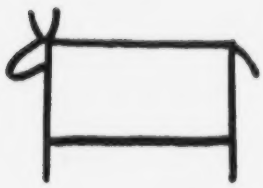


PAHARI PAINTING

Nestled in the Western Himalayas is the Indian state of Himachal Pradesh. It is here that one can view the majestic heights of the mountains, the plunging depths of the valleys and the intricate networks of waterways as they lace their way through cultivated fields. It is in this lush geographic area, far removed from the hectic activity of India's major cities, that Pahari folk paintings are created. *Pahar* is a word that means hills and *pahari* is the possessive of the word referring to anything that belongs to the hills. Thus, Pahari folk painting is an art form that is practiced by the hill people of Himachal Pradesh.

The Pahari folk, like other peoples in India, decorate the floors and walls of their dwellings with paintings. In this book we will focus on their wall decorations. As in Mithila, women are the main creators of this art form. However, the subject matter of Pahari paintings is often different from that of other regions. In addition to creating designs for special holidays and family celebrations, Parahi women reproduce aspects of their lives as farming people. Therefore, their works often have figures of cows, birds, bulls, farmers and landholders. Similar to the Mithila style, compositions are enclosed in decorative borders.

Pahari paintings can be recognized by the frequent use of symbols. Included in this section are illustrations of some of the symbols that are most frequently used. Geometric shapes are an integral part of the compositions. Triangles, squares, diamonds, circles and semi-circles all represent natural forces of the universe. A circle with rays always represents the sun, and without rays it represents the moon. Since the moon is viewed differently at different times it is also shown as a crescent or a semi-circle.

The meaning of the diamonds depends directly on their position in a painting. A diamond that is placed on the top of a work signifies a star; placed at the bottom of the painting it represents a lamp. Similarly, the triangle is used for different purposes. If the triangle is used alone it can signify a temple. However, when a triangle is used in combination with other triangles and/or lines, it refers to either humans or animals. This is very noticeable in the illustrations that follow. Additional figures of people and animals can easily be created by starting out the drawing with a triangle and then blending and curving lines.

As is the case with geometric shapes, there is a great deal of symbolism in the use of colors in Pahari paintings. Black is rarely used in ceremonial paintings because it is associated with anger. However, there are times when black is essential in a work. If a person is creating a painting that makes reference to a disease, ailment or some unhappy occasion, black would be an essential color in the work. Like black, blue is a color that is used only rarely.

The most important colors in Pahari paintings are red and yellow. The use and influence of red goes beyond folk paintings. Letters carrying news bear a red seal; wives wear red marks on their foreheads to signify their married state; wedding dresses are usually red; and red is frequently painted on window sills of homes requesting the deity to bless the family with fortune and happiness.

Yellow is a life-giving color. Its use has become synonymous with spring. Like red, yellow is used frequently in saris, scarves and turbans.

MAKING PAHARI PAINTINGS

Materials: Wall space or large white paper, water colors or tempera paints (red, yellow, orange and green), newspapers, pencils and brushes.

Time: One to three class periods depending on size and complexity of design.

Recommended age: Nine years and up.

As with the Mithila paintings, Pahari paintings can be executed directly on a wall or on large paper. Two Pahari legends are related below. Both can be read and then illustrated as adaptations of Pahari folk art. Pahari symbols follow in this section for a quick review. Students should be encouraged to adapt these traditional symbols to their own liking. The symbols should be viewed as basic shapes and can be altered in any way that students want. The illustration on the following page indicates this artistic license and should be shown to students to familiarize them with how Pahari paintings look when completed.

The first story tells the tale of a cow called *Bahula*. *Bahula* has come to be a cherished folk legend among the Pahari people as well as among the people of Madhya Pradesh. She is honored each year in a festival named in her honor, *Bahula Chauth*.

The Story of Bahula

There once lived a cow by the name of Bahula. One day as Bahula was wandering through the thick forest she was cornered by a hungry lion. Bahula knew immediately her destiny and began to plea with the lion for her life. Her plea was an unusual one for she asked the lion to allow her just one more day of freedom. She needed to feed her newborn calf and see to its safety. Bahula pleaded so well that the lion allowed Bahula to go free even though he did not trust that she would return.

The next day Bahula appeared. Upon seeing the cow, Indra (an Indian deity) dropped his lion disguise and appeared before Bahula in his real form. He told Bahula he was so impressed with her honesty that she would be honored on this day forevermore.

The second legend has its roots in another Pahari festival, *Hoi Astami*. On this holiday an image of the god *Hoi* is painted to remind everyone that the mysterious forces of nature can at times overpower people. The origins of this festival are told in the following story.

The Legend of Hoi Astami

There once lived a goddess who was called Hoi. It was said that she would often without due cause cast disastrous spells on people and property. Unable to understand Hoi's anger, the people decided to approach her and plead for her mercy. Hoi agreed to stop her catastrophes if the people in turn would agree to sacrifice one man each year in her honor. Outraged, but helpless, the people conceded.

Through the years many men lost their lives to this inhuman compromise. And so it continued until one day a young man, who was engaged to be married, was chosen by his people as the offering to Hoi. With a heavy heart he left for his journey to meet Hoi. As he was leaving, his family and friends gave him delicious sweets to take with him on his trip.

The man was so upset by his ill-fortune that he could not think of eating his parting gifts. Arriving at the place where he was to meet Hoi, the young man saw a rock slab which must be, he thought, the altar of sacrifice. Terrified he placed his sweets on the altar and ran behind some trees to hide. Shortly after this he heard a thundering roar and Hoi appeared. Immediately she spotted the sweets

This Pahari painting celebrates a marriage.

and demanded that the person who brought them step forth. The young man mustered his strength and came forth only to fall in a dead faint in front of Hoi. With great compassion she lifted him up and granted him one wish. The lad, unable to believe his ears, asked that the sacrifices be stopped and that instead sweets be given to Hoi each year. Hoi agreed to this suggestion and cheerfully sent the young man on his way.

In the *Hoi Astami* paintings, *Hoi* is often drawn with a large square stomach symbolizing her gluttonous nature. Frequently marriage palanquins are painted to recall that the young man in the legend was to be married before he was chosen for the sacrifices. Often mothers will paint one palanquin for each unmarried son in the family. Peacocks are sometimes used to symbolize the regal nature of this holiday.

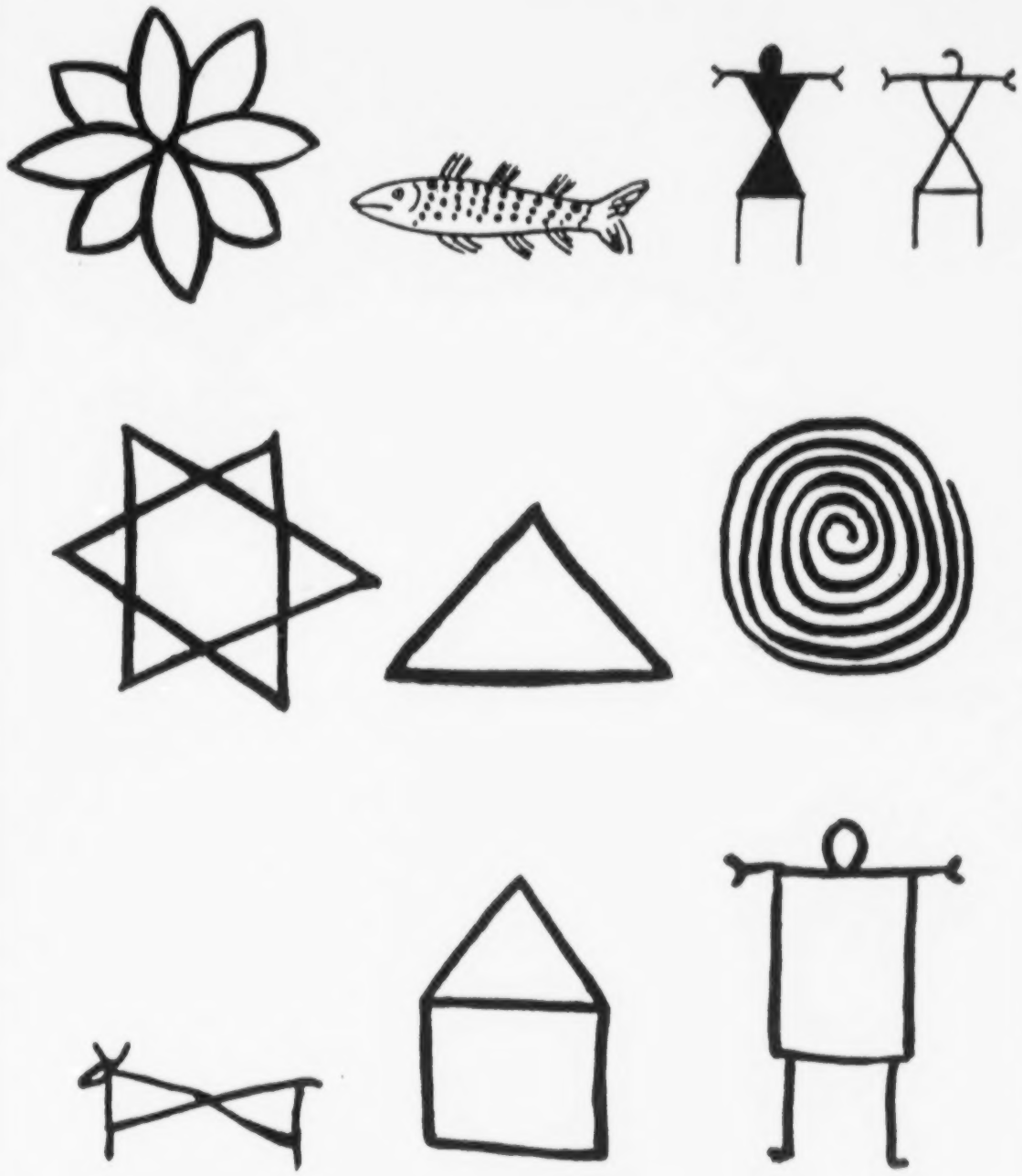
Credit: "The Story of Bahula" and "The Legend of Hoi Astami" were adapted from *Pahari Folk Art* by O.C. Handa (Bombay: D. B. Taraporevala Sons and Co. Private Ltd., 1975), pp. 11-12 and pp. 14-15. Reprinted with permission of the publisher.

PAHARI SYMBOLS

From left to right first row: bird motif, water-spring symbol, hand mark. Second row: tortoise - male fertility symbol, foot mark, symbol of an ocean of milk. Third row: sun, auspicious diagram for a birthday celebration, abstract symbol of the sun.

Credit: Pahari symbols on this page and the following page are reprinted with permission and taken from *Pahari Folk Art* by O.C. Handa (Bombay: D.B. Taraporevala Sons and Co. Private Ltd., 1975), pp.47-48.

PAHARI SYMBOLS



First row: symbol of Lord Vishnu, fish - a female fertility symbol, human figures (male and female).
Second row: star motif, shrine motif, abstract symbol of the Moon. Third row: cow motif, temple motif, male human figure.

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KUTCH CLAY WALL RELIEFS

In the northwest section of Gujarat is an arid region known as Kutch. If it were not for an occasional monsoon rain, this salt desert would be totally dry year round. Bordered on the north and east by a large marsh area which is nearly 8,000 square miles, Kutch is an isolated area that is frequently plagued by dust storms and transformed into an island during the monsoon flooding. The flooding is not a result of heavy rains, for indeed they are sparse compared to rainfall averages throughout India. Instead, floods occur because the marsh cannot absorb the rain, and its excess water spills over into the desert sands. The land mass of Kutch then becomes an island since the watery marsh borders its northern area while the southern territory is bordered by the Gulf of Kutch.

Across this gulf is the peninsula of Saurashtra. Like Kutch, it is arid and its villages are located close to the sparsely wooded hill areas away from the dry coastal plains. The culture and crafts of the people who live in these two areas are very similar. Intricate embroidery with mirrors, known as *shi sha,* is the most highly regarded craft of these two regions. However, one art form which cannot be exported and therefore is not often seen, but which is unique to these people, is clay wall relief. Reliefs are created on courtyard walls, on doorways inside and outside the home, and on walls inside the home.

Creating clay reliefs is a long and involved process for it takes three separate mixtures of the clay before the entire relief is completed. Geometric patterns and stylized flowers and animals are usually the main subjects for the designs. Often mirrors are embedded into the clay during the last mixture and become an essential part of the design. The reliefs are basically created with rolled strips of clay intricately turned into raised patterns which create the design.

Women usually create the fine designs of the clay reliefs while men fetch the materials and construct the frames when they are needed. It usually takes three people approximately 30 to 40 hours to create one large ornamental wall.

The materials that are used to make the reliefs are natural. Soil, millet husks, ashes, sandy dirt and cow dung are the most common. Since it is rather difficult for students who live outside of rural areas to make Kutch walls, alternative activities are offered. However, instructions are included below for the traditional Kutch wall reliefs for those individuals who might be able to make them.

MAKING KUTCH WALLS

Materials: Dark-rich soil, sandy soil, straw, ashes, cow dung and water. Shovel, hoe and buckets. Dirt wall on which to place clay relief. Mica (mirror-like pieces available at craft stores).

Time: Approximately one week

Recommended Age: Nine years and up.

As explained above, the people of Kutch typically create geometric designs, flower patterns and animal figures for their clay reliefs. If you are planning to do a traditional relief you will first have to find a wall for the design. A dirt wall or a masonry wall would be the best. After the wall has been found, an overall design composition should be planned and agreed upon. Creating clay reliefs in Kutch usually involves more than one person, so this is an ideal group project. After the wall is found and the design decided upon, it will be necessary to obtain the basic materials for the relief

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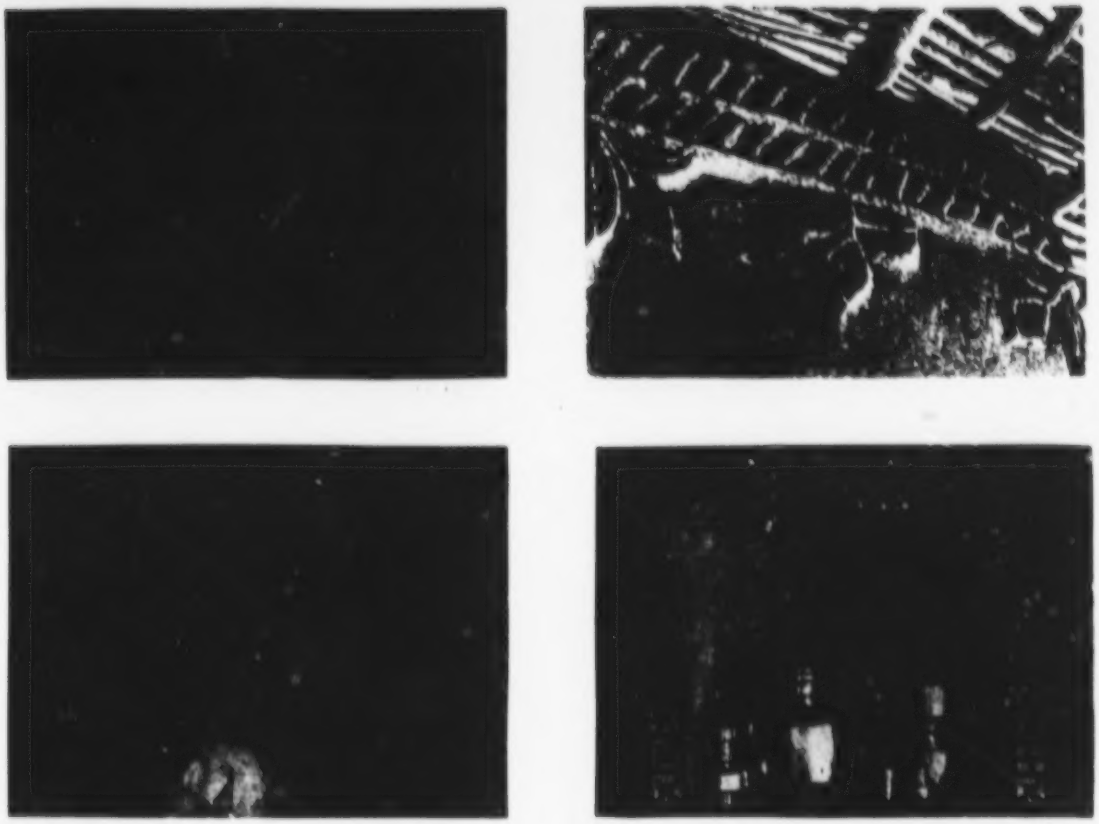

Top and bottom left: woman creating a Kutch clay relief wall. Top right: clay decoration on a grain storage bin. Bottom right: Large niche decorated with clay reliefs.

This alternative Kutch wall can be done either with dirt or with plaster of Paris. If using plaster of Paris, follow directions found on the container. When using just dirt you will have to add either straw (mixture 2 above) or substitute the plaster of Paris for the straw. When using plaster of Paris, brown food coloring can be added to the mixture.

Since this alternative method is much faster it is necessary that the relief design be thought out prior to preparing the mixture. There will be need for only one application when using this method. If mica pieces are being used they can be placed on the composition immediately after the design has been executed but before it dries.

CREATING A CERAMIC KUTCH WALL

A Kutch ceramic wall can become a unique and lasting work of art. It would involve a great deal of organization and time, but the final product could be outstanding. About 500 pounds of clay would be needed to produce a 5 x 7 foot wall. This project would be impossible without the availability of a kiln. Consult a ceramic and/or mural book as a resource for this activity.

Credit: Photographs were taken from *Rural Craftsmen and Their Work* by Eberhard Fischer and Haku Shah (Ahmedabad: National Institute of Design, 1970), pp. 244-246.

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and mix them according to the proportions that follow. You might want to consult the Kutch illustrations that appear at the end of this section to help you with your traditional design.

Traditional Kutch Walls

Mixture Number One

1 basket of dirt (dark-rich soil)
2 baskets of cow dung
1 basket of millet husk (straw)
2 buckets of water

Mixture Number Two

2 baskets of dirt
2 baskets of millet husk (straw)
2 buckets of water

Mixture Number Three

2 handfuls of ashes
2 handfuls of dark-rich soil
2 handfuls of cow dung
2 handfuls of sandy dirt

The first mixture should be thoroughly kneaded. Long strands of straw should be broken into smaller pieces. This mixture should be left for several hours or even overnight so that it can become elastic in texture. If the mixture gets hard before it can be used, additional water can be kneaded into it.

After the first mixture becomes tacky you are ready to create your wall relief designs. The wall should be watered down. The clay mixture should then be rolled into balls. It is from these balls that sausage-shaped strips are squeezed, curved and bent into various shapes and then placed onto the receiving wall. Your hands are the only tools that are needed to create the relief design.

After the overall design has been placed on the wall, the second clay mixture can be made. Again, this batch of clay should be carefully kneaded; this time more care should be given to making certain that the mixture is as smooth as possible. After it is prepared and has gained some elasticity, it should be carefully applied onto the first layer, keeping the original design.

The smoothness of the third mixture is extremely important. Therefore, great care is given to picking out small pebbles or any foreign material that will mar the even consistency of this clay. When the mixture has been satisfactorily blended, it is applied to the relief as evenly as possible. It is during this final stage that mica pieces are placed randomly on the work.

Making an Alternative Kutch Wall

Since it probably is very difficult for the majority of people who will be using this book to create a traditional wall, an alternative one is suggested. Kutch reliefs can be made directly on the soil on a dirt lot. If this is not feasible, or if a more permanent creation is desired, a wall can be simulated by using either 3-ply cardboard or masonite (1/8" to 1/4").

The cardboard or masonite can either be cut into small pieces so that each student may have an opportunity to do his/her own Kutch relief, or larger pieces for group projects may be cut. If the reliefs are to be displayed after completion, it is best to insert holes into the cardboard or masonite prior to working on it. This will help you avoid cracking the final product when it is time to hang it.

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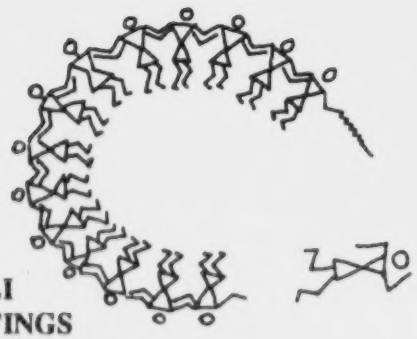


WARLI PAINTINGS

Warlis live simply in the foothills of the Sahyadri mountains north of the hustle and bustle of Bombay. In 1858 a British official wrote of them:

> *"...They live in temporary villages apart from other people, and the appearance of the government official of any grade is generally sufficient to drive them off elsewhere; they dismantle their huts [and] erect them in some spot less liable to interruption. To establish schools would be useless for the neighborhood would probably be deserted or...few if any children would attend them. The people are said to be impressed with the conviction that if their children learn to read and write they will be visited with the displeasure of the gods or devils or whatever may be the beings they stand in awe of and will die an early death."*

Over a hundred years later the Warlis are living much as they did at the time the above observation was made. As a group they avoid contact with outsiders. There might be some historical basis for this since the Warlis have been invaded and dominated by a number of different groups: Hindu, Muslim, Maratha, Portuguese and the British.

Warli social organization is equally free of complication. The head of the village is the *sarpanch*. It is his main task to settle disputes among the villagers. Another important figure in Warli society is the *bhagat*, a priest and medicine man. It is believed that at one time the Warlis had a matriarchal structure. Remnants of this structure today are such practices as men in Warli society paying a bride-price and the maternal uncle of the bride serving an important function within the marriage ceremony.

MAKING WARLI DRAWINGS

Materials: Large brown wrapping paper or brown construction paper, white paint.

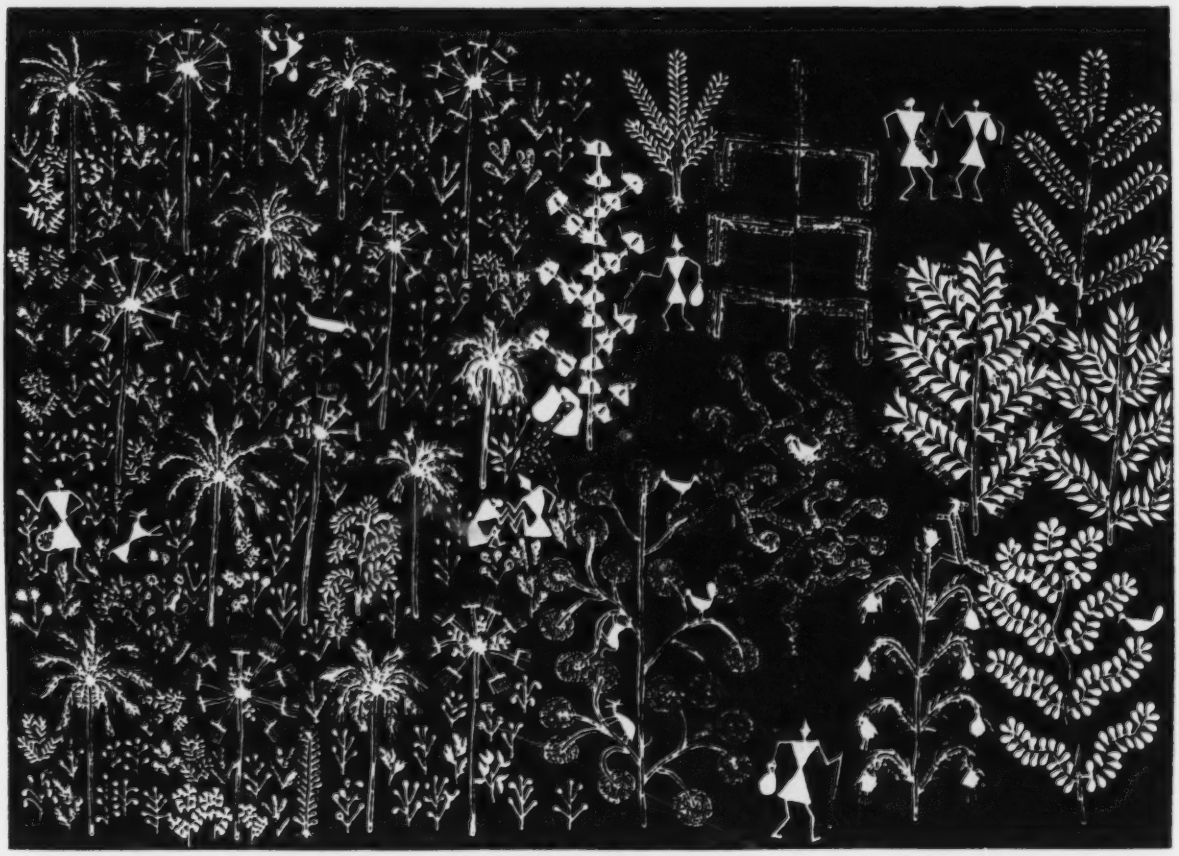
Time: One class period.

Recommended Age: Seven years and up.

Warli paintings are frequently made on brown paper with white paint. The subject matter of the paintings varies from stories of the gods and mythology of the Warlis to daily life in a village. Like Pahari paintings, Warli paintings are almost hieroglyphic in character. Figures seem to be less abstract than Pahari drawings but nonetheless resemble stick figures. What follows are two popular legends from the Warlis. Consider how you might illustrate them. First study the examples of Warli drawings provided in this section.

How the Earth Turned Green

Mahadev and Gauri looked down from the heavens and found the earth bare of trees. They descended, armed with bags of seeds. Mahadev set off in one direction and Gauri in the other, planting seeds along the way. They walked for many years, covering the parched brown earth with lush green trees.



"How the earth turned green," by Jivya Soma Mashe

Gauri grew old and grey, Mahadev lean and weary. Thus they met, their bags empty of grain, their good deed done. "Who are you?" asked Mahadev as he met an old woman hobbling along. "I am Gauri," replied the woman. "And I am your husband, Mahadev. Our work is done, let us go home."

The Angry God

Once upon a time the Warlis were blessed with plentiful harvests. There were no famine years. Then, one day, the lord of harvests decided to see for himself how grateful his people were for the blessings they received at his hands.

The lord took the form of a cat and went to a house just as the family was about to sit down to a meal. "Chase that thief of a cat away," they cried. He went to another house this time disguised as a dog. It was the same. "We can't have dogs prowling around begging for food."

The lord of harvests tried again. This time he appeared at a house disguised as a holy man. "We are sorry. We have nothing left to offer you." The lord walked away, seething with anger. All the granaries were soon empty as the grain grew legs and followed their lord out of the land of the Warlis. That is why, or so the Warlis believe, their bins have never been full again.

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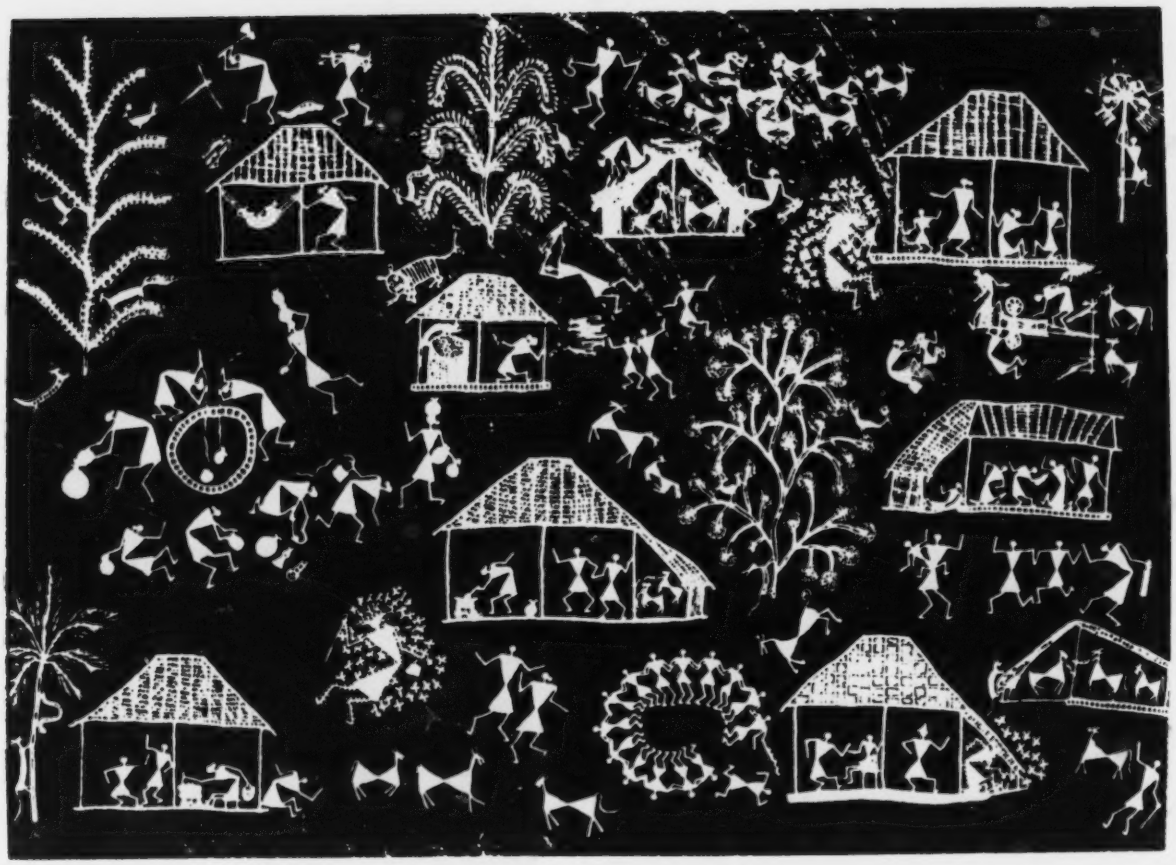

"The Angry God," by Jivya Soma Mashe.

Credit: The two stories are reprinted with permission and taken from *The Warlis: Tribal Paintings and Legends* by Lakshmi Lal (Bombay: Chemould Publications and Arts, ____), p. 10 and p. 16.

REFERENCE FOR WALL DESIGNS

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TOYS AND GAMES

While commercial games such as checkers, Scrabble and Monopoly have been introduced to India, truly indigenous toys and games of the country are very different from their Western counterparts. Most Indian toys are made from clay, wood and pith (the spongy core of many shrubs and trees). Papier-mâché as well as bronze toys exist, but because of the extensive time and skill needed to produce them, they are not as available as toys made from clay and wood. Gameboards are usually made from cloth, and playing pieces for board games are made from wood or clay.

Clay toys are almost always molded by hand. However, it should be noted that there are several traditional mold or wheel-made terracottas which are uniform in design. Many of these terracottas are regional and have been handed down from one generation to another. The Bihar and Bengal toys illustrated in this section are examples of molded toys.

Hand-created toys are usually made for a child by his/her mother, older brother, or older sister. In fact, mother and child figurines are very prominent among Indian toys. Other subjects popular with toymakers are the animals of the country. Delightful wood carvings from the state of Orissa depict cows, camels, elephants and swans which are painted with bright colors and outlined with intricate patterns.

There is a unique link between toys and Indian children's learning. Many toys are used for learning and teaching traditional beliefs. Stories about the figures are told by family members, and children absorb folktales and religious traditions as they play with toys.

Like American children, Indian children also play with rag dolls. Very frequently dolls are also made of wood (the basic structure), cotton (the stuffing), and cloth (the clothing).

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ORISSA TOYS

Orissa toy animals are frequently carved out of wood. However, clay and papier-mâché varieties are also made. Whichever method is employed, the toys are similar in terms of the intricate line designs that are painted on the animals. The animal's body is covered with geometric patterns, dots, flowers and other plant motifs. Black is commonly the background color, while white, red, yellow, green and orange are used to lend colorful detail to each piece. If a color other than black is used for the background, black then is used as the primary outlining color.

MAKING ORISSA TOYS

Materials:

Wood Carving: Balsa or lindenwood (4" x 8" x 6" block), carving tools, vise, paint, brushes, pencil, tracing and carbon paper, and shellac.

Clay Method: Clay (type to be baked in a kiln or the type that hardens naturally), ceramic tools (knife, tool to smooth the surface), paint, brushes, and shellac.

Paper Method: Photo duplicator paper, colored pencils, crayons or markers.

Time: One class period (paper method) to seven (wood carving and clay methods).

Recommended Age: Five years (paper method) and up.

CARVING METHOD

1. From the drawings given on the pages following this section, select the Orissa animal you wish to carve.

2. Trace the outline of the animal on paper and transfer the outline to one side of your block of wood by using carbon paper.

3. Place wood in a vise and begin the cutting process. A jigsaw or handsaw should be used to cut out the outline of the animal.

4. Using sandpaper, smooth and round off the edges.

5. When the animal is in the shape you desire, prime it with one solid color which you wish to have as the background color.

6. Sketch in the designs with a pencil and outline your design in black or other contrasting color if you wish. You may want to review the Orissa illustrations which follow these directions as well as the illustrations found under **Block Printing** in this Folk Crafts section.

7. Paint in the designs. Orissa animals usually have only two or three colors in addition to the background color.

8. Shellac the carving.

Note: A good book on wood carving will provide background information on choice of woods, tools and hints on carving.

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CLAY METHOD

Use an Orissa, Bengal or Bihar illustration from this section as a model for molding a clay animal. The body and base of the animal should be smooth. After drying (and after being placed in a kiln if standard clay is used), the animal should be primed with one color. Then follow steps #6, #7 and #8 as outlined above.

PAPER METHOD

For very young children the Orissa animal illustrations that fol'ow can be duplicated for coloring. Paperfolds can be drawn in at the base of the animal so that the figure will stand freely.

ORISSA ANIMAL TOYS

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ORISSA ANIMAL TOYS

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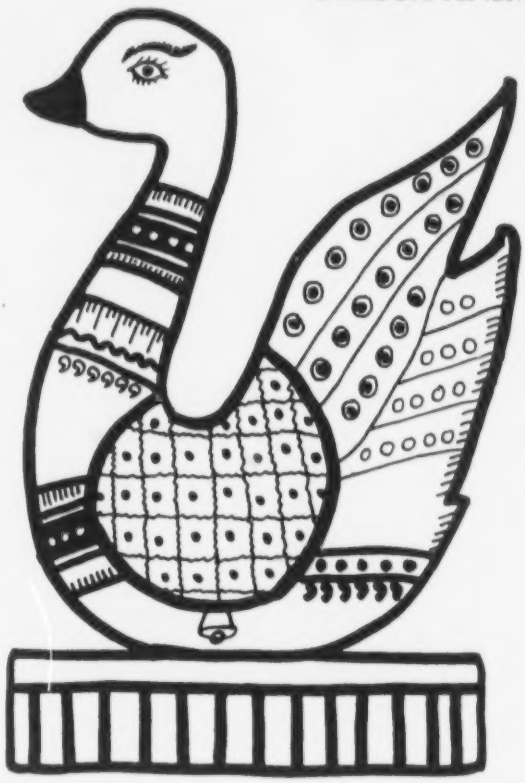
ORISSA ANIMAL TOYS



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BIHAR STICK-CLOTH DOLLS

The process of making a Bihar stick doll is relatively quick and easy. The dolls are usually made from scrap materials: wood, cloth and ribbons. Often small beaded necklaces, bracelets or even hair ornaments are sewn to the doll. For the most part the legs of the doll are wrapped with material, giving the doll a mummified look. Eyes, mouth, nose and eyebrows are sewn onto the face with long running stitches. Arms are made from a layer of cloth wrapped around either rolled paper or cloth.

Even though it may seem a complex process, these dolls can be assembled in a relatively short period of time.

MAKING A BIHAR STICK-CLOTH DOLL

Materials: Two dowel rods (1/2" - 1" in diameter; 15" - 18" in length), cotton filler, fabric scraps (narrow cut long), string, ribbon, glue, needle and thread. (Optional: beads for decoration, small buttons for eyes, yarn for hair.)

Time: Two to three class periods.

Recommended Age: Nine years and up.

BODY

1. Cut three strips of material 1" - 1 1/2" wide and approximately one yard long.

2. Glue one end of one strip to the end of one of the dowel rods. Wrap this strip around the rod candy-cane style, covering about 2/3 length of the rod completely with the strip of material. Make sure it is on very tightly; if necessary use glue to hold fabric securely.

3. Secure the end of the strip by gluing it to the rod or by sewing (tacking) it down to itself.

4. Wrap second strip to other dowel rod in the same way.

5. With the third strip bind the two dowel rods together. Glue this strip to the uncovered ends of the rods and begin wrapping them together from that end all the way to the midpoint of the rods. Secure the end of the strip by sewing it down.

HEAD

6. Take some cotton-filler and form it into the shape of a head. The head should be approximately 3" long and about 3" from ear to ear, a total of about 7" - 8" in circumference. Adhere the cotton to the dowel rods (at end where rods are bound together) by tying it to the form or by using glue.

7. Cut out a piece of material 6" x 10" for the head.

8. Turn under the 6-inch sides about 1/4" and baste down.

9. Place this piece of material over the cotton head so that the 10-inch side goes across the neck horizontally and the 6-inch sides are vertical. Wrap the 10-inch side of the material around the head so that the 6-inch sides meet in the center back of the head. Pull taut and stitch sides together down center back of head, making a seam.

10. Sew the bottom part of the head-covering to the material on the dowel rods about 1/2" below the neck. This will eventually be covered, so it is not necessary to make a finished hem.

11. Take the top opening of the head-covering and pull the back half to the front half. Fold in the corners on each side as if wrapping a package.

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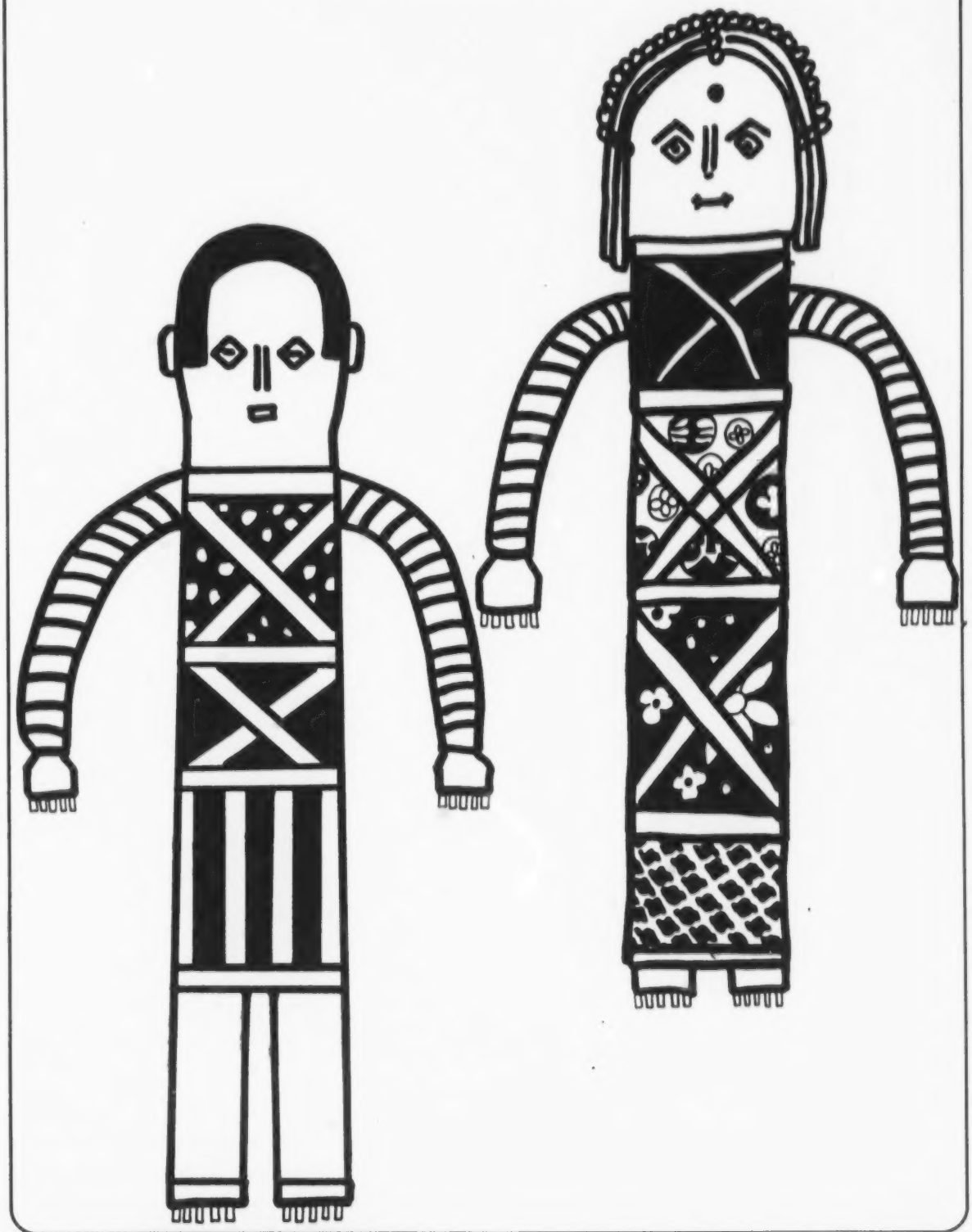
BIHAR STICK-CLOTH DOLLS



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Then fold down the top towards the back of the head, pulling taut so as to leave no folds or wrinkles on the front face. Stitch down on the back of head.

DRESS

12. Cut out a piece of material which will be the main outer covering for the doll. You will need a piece that measures approximately 6" - 7" wide and 10" - 14" long. Often several different colors or printed fabrics are sewn together to form this dress.

13. Turn under the 10-inch sides about 1/4" and baste edges.

14. Wrap the material around the doll, covering the neck. (This will cover over the place where the head is attached.) The material should be centered so that the 10-inch edges meet in the center back.

15. Tack one side down to the dowel rod from the neck to the bottom of the torso (about 4"). Lay other side on top of this one after it is tacked down, pulling dress tight around body. Whip stitch down the back from neck to the bottom of the torso to secure.

16. At the bottom of the torso where the two pieces are joined, fold under surplus material lengthwise and tack it to dowel legs separately, so that the two legs are somewhat exposed in the back. When completed this will allow your doll to have a leg movement which could not happen if the material were sewn from neck to ankles.

17. Sew dress to head at neck, folding under neatly.

HAIR

18. Using a solid-colored piece of material, cut out a section which will be appliqued to the head to form the hair of the doll. Fold under the ends of the material and secure to the head-covering with a whip stitch. The hair line starts at the very top and goes down the back of the head. The hair should then cover up the stitched top of the doll.

ARMS

19. Roll a piece of paper or cloth which is approximately 9" long and 4" wide into a sausage-shaped roll. Secure either with glue or by sew ing.

20. Cut a strip of material 1" wide and 2 feet long. In a candy-cane style, as was done in step #2, wrap this material to the sausage-rolled cloth or paper. Secure ends by sewing.

21. Sew this roll to the back of the doll at shoulders. This material will be the doll's arms.

22. Hands and feet are not essential, but can be added in creative ways. (By attaching felt, paper, pipe cleaners - for fingers and toes, or other fabrics.)

DECORATIONS

23. Eyes, eyebrows, nose and mouth can be sewn in by using a running stitch. Additional decorations made with beads or ribbons can be added to the doll. Hair can be simulated with yarn. Folded fabric can be attached to form ears.

SHER AUR BAKRI

Sher Aur Bakri, Tiger and Goat, is a board game that can be played with a simple pattern etched on the ground. Stones can serve as playing pieces. The game is similar to other board games around the world. The popular American (Appalachian) "Fox and Geese" game has one fox and several geese who attempt to surround the fox before he captures them. Venezuelans play "Fox and Hens," in which two foxes try to catch several hens. The Indian version uses tigers and goats, both of which are indigenous to India.

MAKING THE GAME, SHER AUR BAKRI

Materials: Cloth Board: Felt material, needle and thread (or cloth glue), scissors, measuring tape or ruler, pencil and small stones or dried seeds.

Paper Board: Heavy paper or cardboard, ruler, marking pens or pencils, scissors, small stones or dried seeds. Game board can be laminated.

Time: One to two class periods.

Recommended Age: Nine years and up.

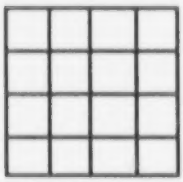
CLOTH BOARD

1. It is recommended that the playing board be approximately 24" x 24". Cut a piece of sturdy felt to those dimensions.

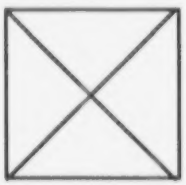
2. Cut felt strips of another color (or several contrasting colors) in the following sizes:

   6 strips of 1/2" x 24"
   2 strips of 1/2" x 34"
   4 strips of 1/2" x 17".

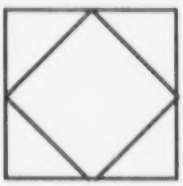
3. Sew or glue these strips to your felt board by following the diagrams given below:



1/2" x 24" strips



1/2" x 34" strips



1/2" x 17" strips

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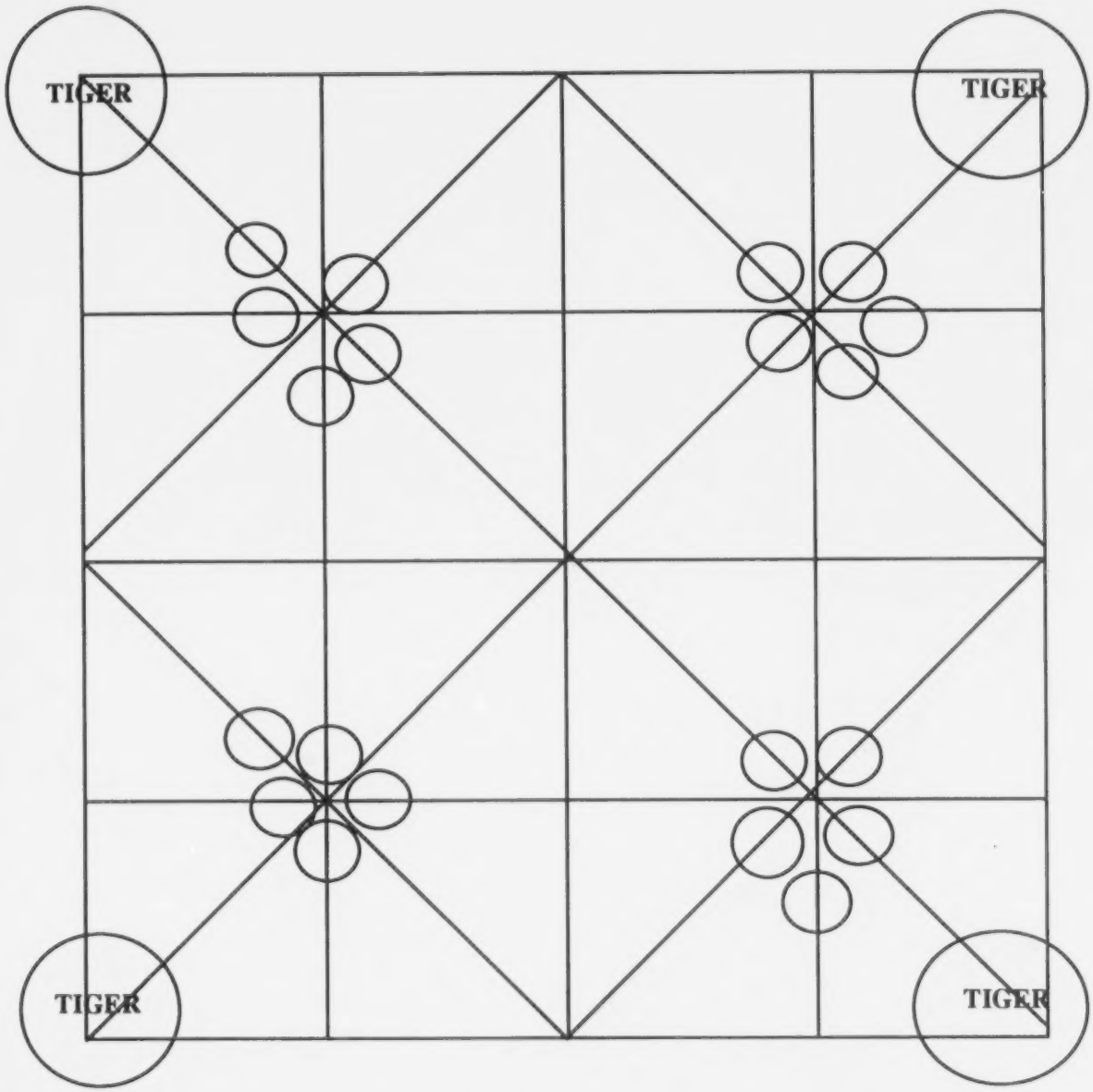
SHER AUR BAKRI

Starting Positions



Goats and Tigers begin on points shown, and goats cannot be captured in this position as long as they are in a group.

PAPER BOARD

A paper playing board can also be made for *Sher Aur Bakri*. Cut out a piece of heavy paper or cardboard 24" x 24". Mark off the appropriate board lines by using a ruler. The final lines can be made by using a magic marker.

MAKING THE PIECES

1. There should be four tiger pieces, each approximately 2" in diameter (if round) or 2" x 2" (if square). Design these four pieces. Drawings of tigers can be made on each piece and colored appropriately. Some traditional Indian tiger sketches are given in this section and in the Puppets section of this book.

2. Make 20 goats, using approximately 1/2 the dimensions as those given for the tigers. Goat images can be drawn on the pieces or you can color in abstract designs. Small pebbles, rocks or dried seeds can also be used.

PLAYING SHER AUR BAKRI

Number of Players: Usually there are two players. One has the tigers, the other has the goats. However, two or three people may play as a team, making sure to alternate play between tigers and goats.

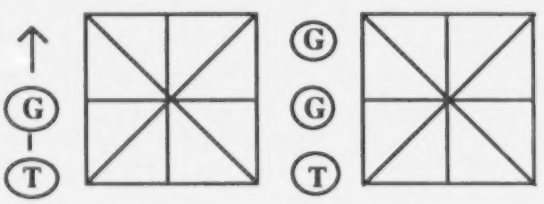
Object of the Game: The object of the game, if you are the tigers, is to capture all the goats. The object of the game, if you are the goats, is to surround the tigers to prevent them from being able to capture you. The game is over when all the goats have been captured (in which case the tigers win) or when all the tigers have been surrounded by goats and are unable to move (in which case the goats win).

Rules of the Game:

1. Players alternate turns, moving one of their pieces each turn. Either tiger or goat can make the first move.

2. A move can be made in any direction from one point of intersection along the line to the next point of intersection.

3. A tiger captures a goat only if upon moving from his place along the line to the next point of intersection, he lands where a goat is. He can only capture if he is able to move to the next intersection beyond the one the goat is on. This must be accomplished in the same move and continuing in the same direction without turning a corner. (In effect, hopping over the goat is a capture.) Like the real tiger, he needs a place to rest after a successful hunt and meal. A goat cannot be captured if there is no empty space on the next intersection of the same line.



Goat is captured No capture possible

4. A tiger can make more than one capture in a turn if he is able to continue hopping to points of rest. The resting point must always be along the same line of the captured goat, but then the tiger can turn to capture another goat in the same turn.

5. Goats can surround a tiger and prevent him from moving if they block all possible intersection points and resting points to which he can move.

PACHISI

Pachisi is probably the oldest indigenous game of India. The name means "twenty-five," the highest possible throw of the cowrie shell dice. It is thought that *Pachisi* dates back to the sixth century. In the Indian cave temples of Ellora, a *pachisi* board has been etched in stone. Historians believe these temples were constructed between the sixth and eighth centuries.

Though its exact origins are unknown, *Pachisi* is known to have been a popular game in India for many centuries. Akbar, the great Moghul Emperor enjoyed *Pachisi* immensely. In his palace at Fatehpur Sikri he had a large *pachisi* board inlaid on the floor of his open courtyard. There he made people stand on the board for hours as game pieces. From an elevated central platform Akbar would direct their movement following the throw of the cowrie shells.

MAKING A PACHISI GAME

Materials: Board: Needle, thread, cloth glue, measuring tape or ruler, paper, pencil, felt (in at least three different colors).

Pieces: 1 inch round dowel rod at least 18 inches in length (or 16 small pebbles), small saw, pencil, paint, brush and magic markers and 6 cowrie shells (cowrie shells are usually available in a pet store or where pet fish are sold).

Time: One to three class periods, depending on the type of *pachisi* board that is being made.

Recommended Age: Nine years and up.

GAME BOARD

1. Cut out the following pieces of felt which will be the background cloth of the game board: 2 pieces (4 1/2" x 10") and one piece (4 1/2" x 25 1/2"). These pieces should all be the same color.

2. Attach the two 4 1/2-inch x 10-inch pieces midpoint along the long edges of the 25-inch piece of felt, forming a cross. Make certain that you have centered these pieces accurately. Join them to the longer piece by using a whip stitch.

3. Cut out 36 square pieces (1 1/2" on each side). These felt pieces must be a color which differs from the background color.

4. Cut out 12 square pieces of a third color (1 1/2" on each side). These squares should be marked with an X by using a magic marker or by cutting out 1/4" strips of felt and gluing them directly onto these twelve squares. (See diagram of *Pachisi* board.)

5. Design the large middle square area using an animal, flower or geometric design. This area is called *charkoni*, which means "square." The *charkoni* can be created with felt pieces glued directly to the main board.

6. After the large main square has been placed in the center of the board, the other 48 small square pieces can be glued in place. Position the squares according to the diagram on the following page.

If a sewing machine is available, the entire *Pachisi* board can be sewn by top-stitching the squares along their borders, though this may be a challenge to do evenly and without buckling.

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PACHISI

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PLAYING PIECES

1. Decide whether you wish to make wooden pieces or use stones.

2. If wood is used, mark off 16 pieces (1" long) on the dowel rod by using a pencil. Place rod in a vise and cut each of the 16 pieces.

3. Choose 4 different colors and, using a magic marker or liquid paint, color four sets of four pieces, each set a different color.

4. If pebbles are used, paint them according to step #3. You might want to use polymer emulsion or a shellac to protect the paint from chipping, smearing or wearing away.

5. Designs can also be added to each of the pieces.

SIMPLIFIED GAME BOARD

The number of squares on each section can be reduced from 21 to 15 or 12. Keep the "X" squares in the same position as illustrated in the diagram on the preceding page.

RULES

Pachisi is a game for two, three or four players. Players sit at the 4 corners of the *Pachisi* board. If you are playing in teams, your team member is the person playing directly opposite you. Each player has four playing pieces of a different color. Moves are determined by using cowrie shells (or dice if cowrie shells are not available). Scoring is determined by how many shells land with their "mouths" up. Scores go like this:

2 cowries with mouth up = 2 points or moves
3 cowries with mouth up = 3, 4 =4, 5=5 and 6=6

1 cowrie with mouth up = 10 and another throw
2 cowries with mouth up = 25 and another throw

The game begins by all players taking their turn throwing the six cowries to see who gets the highest score. The high scorer throws again and moves one of his/her pieces onto the board (at the "X" immediately to the right of the player's home strip). All pieces move counterclockwise around the board on the outer blocks until reaching the player's home section. When reaching this column, the player moves up the center to the *charkoni* by continuing the cowrie or dice throws.

As a player's pieces move around the board they are vulnerable to attack except when they land on the spaces marked with an "X." Pieces on the "X" square are free from attack and any number of pieces of any color may rest there.

If one player captures another player's pieces by landing on the same square, the captured piece is returned home (to the starting place off the board). This can be avoided by attempting to have two of your pieces (or one of yours and one of your partner's) on the same square. The only way that your pieces can be returned home is if your opponent (and his/her partner) land an equal or larger number of pieces on the square. When two or more of a player's pieces double up on any square they may move together on a single throw of the cowries and travel round the board in fewer throws.

In team play, a player can refuse to take a turn (either before or after throwing the shells) in order to help his/her partner. A player can also send his/her pieces round the board for a second time.

The winner is the first person or team to return all of their pieces to the *charkoni*.

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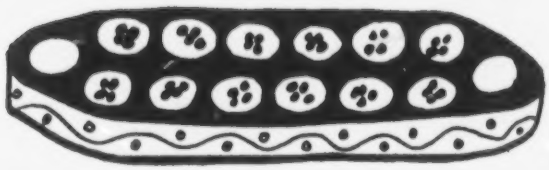

KAROB

Karob is a board game which is frequently played in South India. It is played by two people. *Karob* is classified as belonging to a group of games which come under the general title of *Mancala*. All of the *Mancala* games have one thing in common - they are played with seeds on a board which has hollowed-out cups. Many experts feel that the game originated in Egypt and made its way to India. *Mancala* games are also very popular throughout Africa and in different regions on that continent are called by various names: *Owari, En Dodoi-En Geishei*. The rules of the game depend greatly on the country or region in which it is played.

MAKING A KAROB GAME

Materials:

Egg Carton Board: egg carton, paint, brush and 48 seeds (dried peas, beans, etc.) or small cowrie shells or small pebbles.

Clay Board: Clay, rolling pin, knife, ruler, rounded object such as a ping-pong ball or golf ball, paint, brush, and 48 seeds (dried peas, beans, etc.) or small cowrie shells or small pebbles.

Time: 2 class periods.

Recommended Ages: Nine years and up.

An egg carton can be used for the *Karob* board. It can be painted with designs or with two or three colors to form a color pattern. An alternate board can be constructed out of clay. Follow these directions:

1. Work the clay until all air bubbles are removed. Clay that dries in the air and does not require firing can be used as well as clay that requires firing in a kiln.

2. Roll out the clay to a thickness of approximately 1 1/2". The surface of the board should measure about 4" x 16".

3. Measure off the 12 parallel playing holes (6 holes in 2 lines) and the two storage containers. (See playing board in the illustration.)

4. Square off or round the corners of the board. Trim excess clay from sides of the board.

5. Press the ball into the clay at each of the 12 measured points, applying enough pressure so that a depth of approximately 3/4" is created.

6. Allow the clay to dry.

7. Fire the clay if necessary.

8. Paint or glaze the board.

PLAYING KAROB

The object of the game is to capture more playing pieces from the board than your partner. This Indian variation of the game is a little different from its African counterparts and plays much faster. Four seeds are placed in each of the 12 cups. Players face one another, each taking one side of the board.

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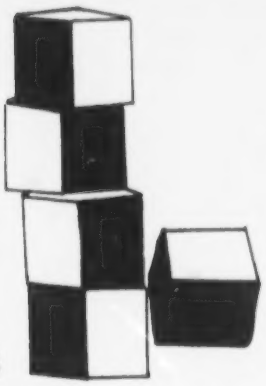
KAROB RULES

1. Decide who will begin first. Turns alternate between each player.

2. A turn consists of removing all of the seeds from any cup on your side of the board and depositing them one at a time in each of the subsequent cups on the board, starting with the next cup to the right and moving in a clockwise direction. When the last seed has been deposited in a cup, proceed to the next cup, take the seeds from it and deposit them one by one in the same fashion, moving around the board in the same direction. Your turn ends when the cup following the one in which you have deposited your last seed is empty.

3. A player captures seeds if the last seed falls into one of the opponent's cups which contains 2 or 3 seeds **(counting the seed that just has been placed in the cup)**. The seeds of this cup are then captured and taken off the board.



GEETA
FIVE STONES

Geeta, a game that is very similar to jacks, is frequently enjoyed by both Indian boys and girls. Five small smooth stones are the only game parts needed. Today in India, colorfully decorated cubes often replace the stones and are sold commercially. It is thought that this game originated in ancient times when knucklebones from sheep were used as the playing parts. The game wound its way through Asia Minor and became a favorite pastime for the people of ancient Greece.

MAKING A GEETA GAME

Materials: 5 small, flat stones (not pebbles) or 5 1/2 inch cubes cut from balsa or linden wood. Paint, brushes and clear varnish or polymer emulsion. Permanent color magic markers. *Geeta* pieces can also be made of clay.

Time: 1 class period to make materials

Recommended Age: 5 years and up.

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If cubes are desired for the game, cut 1/2" cubes out of a soft wood. The pieces can then be colored with permanent markers or they can be painted. Any color or colors can be used. Designs can be painted on each piece. Varnish can be applied to the pieces to preserve the color.

GEETA RULES

Rules for playing *Geeta* are agreed upon by the players prior to the start of the game. Patterns of play can be created as players become more experienced in the game. The rules are similar to those of jacks. Some specific plays that will help get you started in the game are as follows:

1. Decide who will begin the game and the order of play. The number of players is unlimited but 2 to 4 players is common.

2. The game is played on the ground. Players can either sit or crouch while playing. The crouching position is used most frequently in India.

3. The first throw: 5 stones are placed in the palm of the hand which is help upward. The stones are then gently tossed up. As the stones leave the palm, the hand is turned so that the palm of the hand is facing the ground. The stones should land on the back of the hand. Again, the stones are tossed up and the hand turns again to catch the stones in the palm of the hand.

4. The object of the first throw is to catch as many of the stones as possible. If some stones are not caught, the turn is lost and the next player attempts the first throw.

5. After the first throw, if **all** stones have been caught the player continues to the next part of

the turn. The player scatters the 5 stones on the ground (taking care to keep them reasonably close together). From the five stones on the ground, one is picked up and thrown in the air. As this one stone is in the air, the same hand moves to pick up one stone and then catch the one in the air. The retrieved stone is placed in the free hand and the same move is made again for the remaining stones one at a time.

6. If all the stones have been picked up in this fashion from the ground, the player scatters the stones again. This time two stones are retrieved at once. If the scattered stones again are all retrieved by twos, the player proceeds to scatter them again and pick them up by 3's, and then by 4's.

7. The game moves from one player to the next. A turn is over when an error is made. Players should keep track of what throw they are on (first, second, third or fourth). The first person to complete all plays successfully is the winner.

GAME STORAGE BAG

If the game board for *Pachisi* or *Sher Aur Bakri* is made of cloth, a bag can be made to hold the board and pieces. It can be put together in a relatively short amount of time by following the directions given here.

MAKING A GAME STORAGE BAG

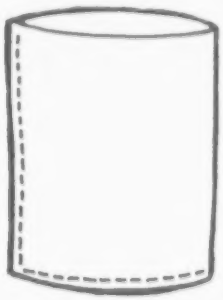
Materials: Material, string (or colorful shoelace), thread, needle, scissors, large safety pin, cloth markers or colored felt and glue.

Time: 1 class period.

Recommended Age: 12 years and up.

1. Cut a piece of material (cotton would be the best) about 10" x 15".

2. Fold the material in half by matching the 10-inch sides. Stitch as shown, leaving one side open.



3. At the opening turn the edges down (toward the outside) about 1". Stitch down, leaving ends at seam open.

4. Take a colorful string and thread it through the 1-inch opening by attaching one end of string to a safety pin. Slowly maneuver the string through the length of the casement making certain that a length of the string remains hanging at the starting point.

5. Make two small slits at the ends of the material where the string begins and ends. Take the two ends of the string and bring through the slits to the inside of the bag. Turn the entire bag inside out and draw the sting.

6. The storage bag can be labeled by cutting out the name of the game in felt. The letters can be cut out in Hindi or English and then glued or sewn onto the bag. The letters can also be printed onto the material by using a cloth marker.

NAMES OF GAMES FOR LABELS

PACHISI	पचीसी
SHER AUR BAKRI	शेर और बकरी
GEETA	गीता

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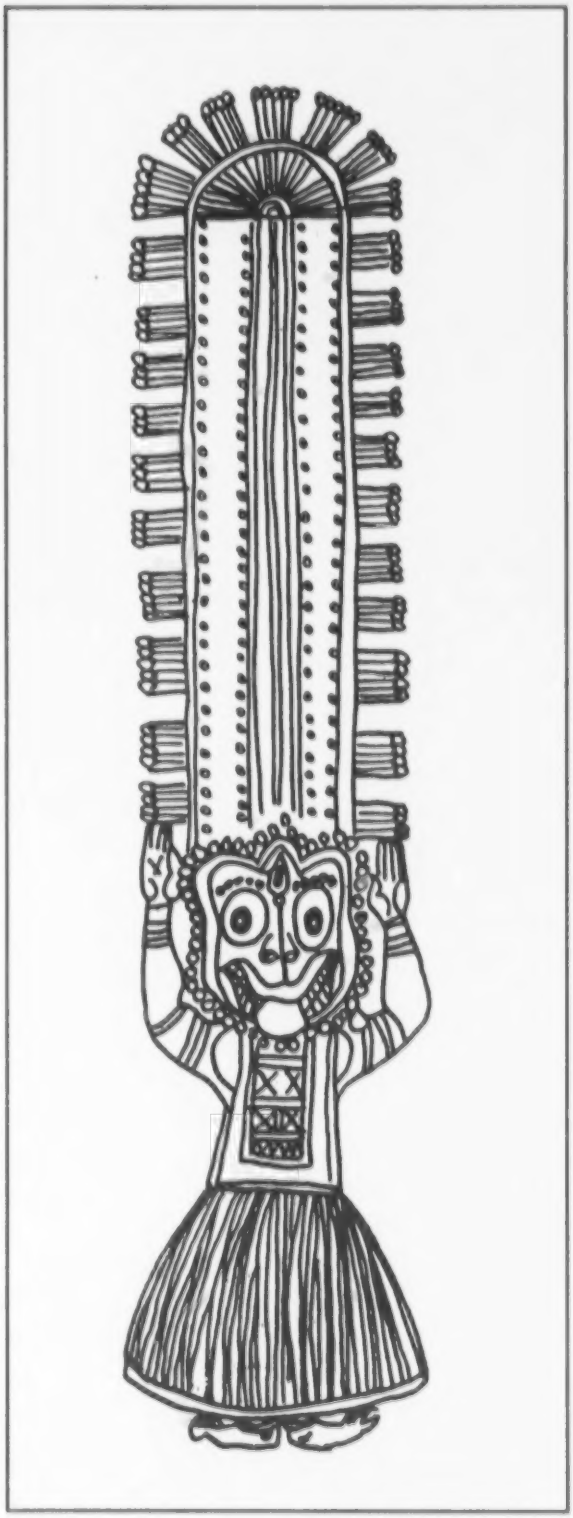

FOLK DANCES

The folk dances of India are a rich and ancient tradition. Though classical dance forms (such as Kathak, Bharat Natyam, Kathakali, Orissi and Manipuri) are more universally known, folk dancing is extremely popular and familiar to the Indians themselves. In contrast to the highly disciplined and stylized classical dance, folk dancing is rather free and expressive in form. The same dance is often done in different regions by different tribes and may have choreographic variations. The *Ras* (circle), for example, has many variations, and the *Danda* (stick) dances appear in many parts of India, though each area has its own unique patterns and music.

Folk dancing in ancient cultures was closely connected with rituals of nature (seasons and agricultural cycles), devotion to deities, or auspicious events (birth, marriage). It was sometimes done as an expression of a traditional occupation. From these origins, a particular dance would naturally evolve into a series of rhythmic group movements appropriate to the mood, tempo and rhythm of the ritual or event. Moreover, because of vastly different cultures, lifestyles and geographical experiences of groups of people in India, tribal and area dances have recognizable movements which characterize them as belonging to a certain region or group.

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Folk dancing is done by men, women and children for both seasonal and religious festivals. Accompanying music is often sung by one or a few individuals and played on folk instruments indigenous to the area. Often songs are stories connected with legendary mythological and religious characters from the ancient epics of India. Melody and rhythm are prominent. Repetition of refrains is common.

The dances included in this section all employ props; however, it should not be assumed that all folk dances of India use props. These three dances all happen to be from the northwest area of India. Other folk dances are equally interesting and worth exploring. Nevertheless, in India, rote learning is the primary means of learning folk dances, so it might be difficult to locate exact, written steps for a dance.

The audio cassette which accompanies this book contains recordings of music for the three dances described here. In addition, selected portions of the music for **Tera Tali** and **Dandiya Ras** are transcribed. This will enable students to do live performance of the music. The primary purpose for including this recorded music is to provide a sample of the sounds which accompany these dances.

TERA TALI
(THIRTEEN CYMBALS)

Women of the Kamar society of Rajasthan perform an intriguing dance with cymbals. It is done by veiled women who sit on the ground throughout the dance. Thirteen cymbals (known as *manjiras*) are tied to various parts of the body (i.e., seven to the left leg, one to the left foot between the big toe and the next toe, one to the left arm above the elbow, and two are strung and held in each hand). In a variation of the dance, the women hold an earthen or brass waterpot on their heads while performing rapid hand and arm movements.

Frequently the actions which are done depict the daily life of the tribal women, including actions which represent milking the cow, churning butter, grinding corn, spinning thread and making bread. Although the women remain sitting or kneeling on the ground throughout the dance, the upper body moves through intricate and precise motions. As the women perform the dance, men accompany them by singing the verses to the dance-song.

The music sung during the dance has a very appealing refrain with many verses. Because of the complexities of learning the words in another language, only one verse has been included with the refrain and can easily be repeated over and over again. In between verses there is a melodic interlude, very rhythmic and fast which can be sung on na-na-na syllables if no instruments are available. Nowadays a type of two-headed drum (*dhol*) is used together with a harmonium (keyboard with bellows) to accompany the singer. An accordion and bongos would most closely approximate the sound. The keyboard accompaniment is always in unison with the vocal but has, in addition, the interlude between verses.

Though this is a dance of great skill, it is extremely appealing and challenging. Older students may wish to master the traditional performance style described here. Younger children can play finger cymbals by attaching them to their fingers and merely tapping them while performing the hand and arm notions.

MAKING PROPS FOR THE DANCE

Materials: Finger Cymbals
Thick twine

Time: One period to two weeks, depending on level of proficiency desired

Recommended Age: Twelve years and up

In order to perform *Tera Tali* each student will need two pairs of cymbals. This would be sufficient for performing the basic dance motions presented here. However, the dance is usually performed with thirteen cymbals, as described above.

To begin, however, the most basic instruments needed for *Tera Tali* are two pairs of finger cymbals. These can be purchased at a musical instrument store or teachers' supply store. Remove the elastic bands. Take a piece of thick string or soft twine (13" - 14" long) and tie one cymbal tightly to each end as illustrated, by making a knot inside the cymbal.

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There should not be more than 12 inches between the two cymbals after the string is knotted firmly at both ends.

HOW TO DO TERA TALI

Getting Ready:

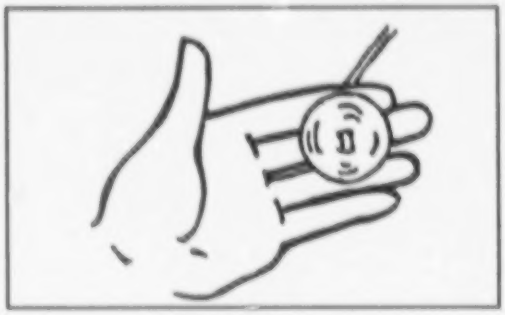
Seated Position - Legs Crossed

One pair of cymbals is wrapped in each hand in this way:

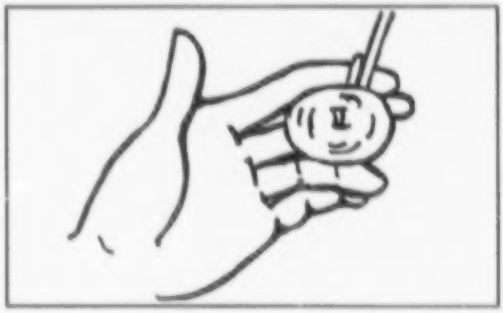
Left Hand:

1. Hold palm facing yourself.

2. Insert one cymbal (with string attached) between index and middle fingers near your fingertips.



3. Pull taut and wrap string around index and third finger once or twice.



4. Next, wrap once or twice around base of cymbal itself.

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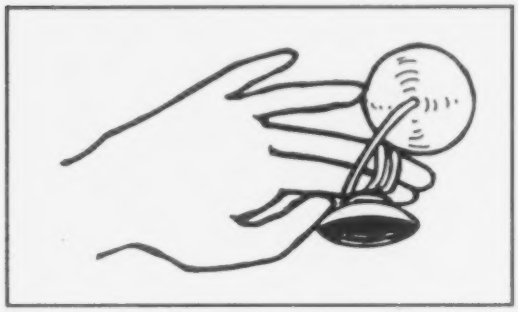
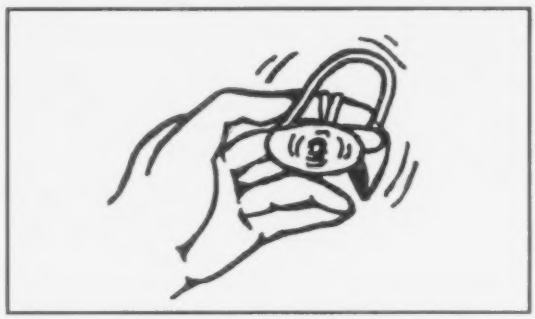
5. Hold slack string with thumb on index finger The slack left should be just enough so that the loose cymbal will hit from both sides when the wrist is turned.



Be sure to hold your fourth and fifth fingers out as far as possible so they don't get hit by the flying cymbal. (The more cautious may want to wear cotton gloves in the beginning.)



Quick Twist Away From Self

Right Hand:

Follow same directions as for left hand with other pair of cymbals.

Basic Movements of the Dance:

You are now ready to begin the dance. The main movement to learn is a back-and-forth wrist action much like turning a doorknob first one way (out) and then back (in). The loose cymbal at the end of the slack should flip over and hit the stable cymbal (the one between your index and third fingers) first on one side, then on the other.

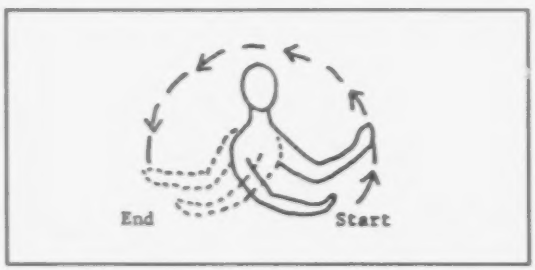
Quick Twist Toward Self

Practice this wrist motion until you get a steady beat of ringing of the cymbals. In your seated position your arms should be held out in front of you with elbows bent as though you are holding a ball. Your hands should be about 12 inches apart.

Arm Movements:

While this wrist motion continues constantly, the arms go though a variety of motions which represent doing village household chores. The movements are smooth and flow in time with the music. Here are some you can try:

1. Move both hands (in a parallel motion) to your left, up, right and down back to center front. This is a circular motion and takes about 8 full beats (2 measures of music).



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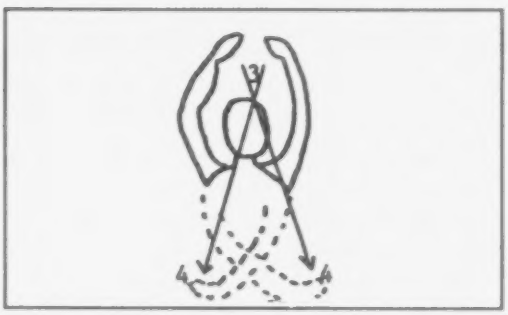
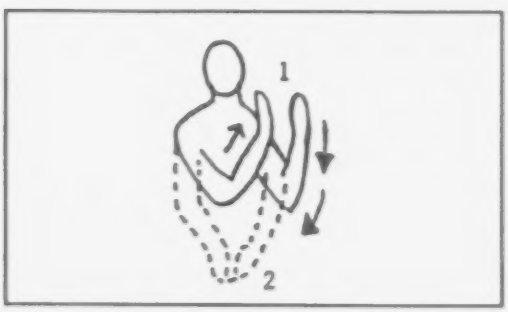
2. Move both hands (in a parallel motion) to your right, up left and down back to center front. This is the reverse of Movement 1.

3. Move hands away from one another (1) as far out as you can reach, then up and back together (2)...

...crossing over as you come down in front of yourself (3) and (4). Open out again and repeat motion.

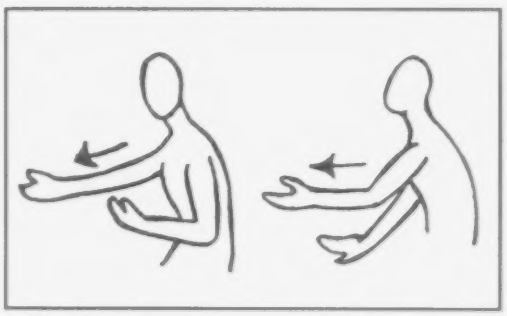


4. Move hands parallel up to your left shoulder (beat 1), down in front of you - center (beat 2)...



...and up to your right shoulder (beat 3), back down in front center (beat 4). Repeat.

5. Alternate moving each hand directly out in front of you and then back towards yourself. When the hand goes forward, the wrist turns so palm is **facing you**. When hand comes back, the wrist turns so palm is **facing away from you**. The arm motion is something like pulling a rope towards you, alternating hands.



CHOREOGRAPHY

Now perform a variety of these motions to the music, choreographing your own sequence. The cymbals should strike on each note of the music. You can also make up new arm motions for extra interest. The beauty of the dance is in the regular rhythmic ringing of the cymbals and the rhythmic motions of the arms.

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TERA TALI

Rajasthani

1
1. O
2. O
roo - nee jah - rah rah - jah rah - nee
mah- ree nah - kyo bar - nee - o - nee
3
Nay - tahl rah bhar tah - reh mah - ro
Nahl- leh lay gyah cho - reh mah - ro
hay - lo sah ___ bah - lo ___
hay - lo sah ___ bah - lo ___
5
O
jee
Instrument or voice on "na"
7

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DANDIYA RAS

Though *Dandiya Ras* is a folk dance often found in the Indian state of Gujarat, it is one of a variety of both circular (*ras*) and stick (*danda*) dances seen in many areas of the country.

Circular dances of the *Ras* variety have religious, epic and agricultural significance. Lord Krishna is said to have delighted in this dance with the *gopis* (women who were milkmaids and his ardent followers). The song usually sung tells of one of the important episodes from the *Ramayana*.* In addition, the *Ras* dances are associated with the agricultural cycle and are danced on important festivals celebrating the sowing and harvesting of grain.

Stick dances are popular throughout India and take many forms in different communities. In the *Dandiya Ras* the dancers strike their own sticks together or hit those of their partners while weaving in and out in a circular path. Keeping time to the rhythm of the drum, the dancers change places constantly, whirling around and sometimes squatting to strike their sticks on the floor. The sounds of sticks hitting and ankle bells jingling in marked rhythms provide an exciting momentum to the dance.

The movements can be kept very simple for small children (as in the basic patterns described here) or choreographed in intricate combinations for the older or more accomplished students.

Once the patterns have been learned with patience, the pace can be progressively increased, building up to a fast exciting tempo that is great fun for dancers and audience alike.

* The *Ramayana*, the story of Rama and Sita, can be read in a play in the Puppets section of this book.

MAKING DANCING PROPS FOR DANDIYA RAS

Materials: Dowel rods, ankle bells (optional)

Time: One class period to one week depending on level of proficiency desired and complexity of dance choreography

Recommended Age: Seven years and up

Each dancer has two sticks (14" - 18" long, 1" in diameter). Dowel rods or sawed-off broom or mop sticks may be used. A woodworking class could make such sticks on a lathe. Art or craft classes may also paint them with colorful designs. Designs in the Folk Crafts section of *Shilpa* can be used as patterns.

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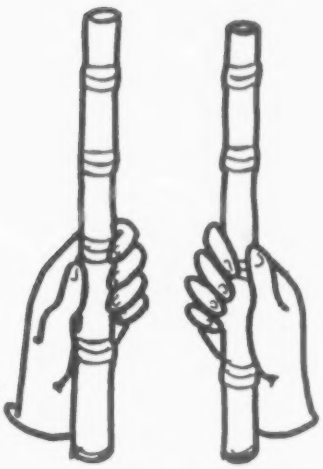
HOW TO DO DANDIYA RAS



Each dancer has two sticks. Sticks should be held near the end to avoid hitting anyone's fingers.

Playing the Sticks:

Music for the *Ras* has a basic duple meter, so patterns of movement as well as the hitting of sticks can easily be set up in groups of 8 beats. Thus, sticks can be hit in a variety of ways:

For example,

On every beat:

```
>  >  >  >  >  >  >  >
1  2  3  4  5  6  7  8
```

On every other beat:

```
>     >     >     >
1  2  3  4  5  6  7  8
```

Or in a variety of patterns:

```
>           >  >           >
1  2  3  4  5  6  7  8
>  >           >  >
1  2  3  4  5  6  7  8
```

EXERCISE: Take one of the above patterns and have the whole group play it together, repeating the same pattern several times (at least four times, so you have played 32 beats in all). For example:

```
||. >     >  |  >     >  >|
|. 1  2  3  4|  5  6  7  8|
```

```
|  >     >  |  >     >  >.||
|  1  2  3  4|  5  6  7  8.||
```

Now make up one of your own. Either write it out or play it and let everyone repeat it at least four times in succession.

Positions for Playing

Sticks can be played in a number of ways during the dance. For a simple beginning exercise, have each person play sticks facing a partner. Here are some motions you can use:

- Squat down and hit the floor with both sticks in front of you.
- Stand in place, strike your own sticks together, followed by a downward swing of the arms after each strike. The sticks are struck about waist level in this movement.
- Stand in place and partners strike right hand sticks together. Slant sticks to your right as they strike each other (for the steps in which you strike partner's sticks, raise sticks so your hand is about even with your shoulder in height).
- Stand in place and partners strike left hand sticks together. Slant sticks to your left as they strike each other.

- Stand in place and partners strike both sticks together. Slant both of your own sticks to your right. Here again, raise sticks to shoulder height.

- On a count of 4 beats:

  Beat 1: Strike your own sticks together in front of you with arms down, elbows nearly straight

  Beats 2 and 3: Move arms away from each other, extended out and up and then together over your head

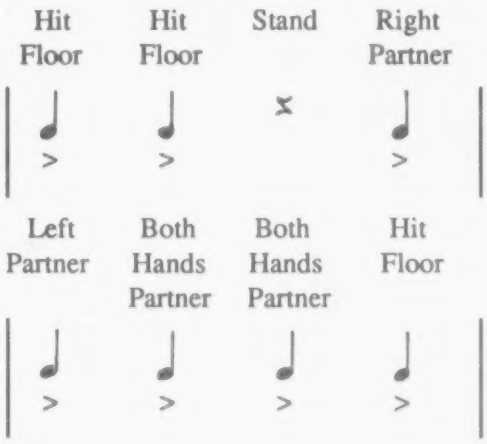
  Beats 4 and 1: Strike sticks together on both 4 and 1 beats and then come back down again to hit together low for the next beats 4 and 1. Repeat.

- Kneel on right knee, hit sticks on floor on one side of you, then other.

- Squatting or kneeling, hit sticks on floor in 4 beats, making a semi-circle in front of yourself.

EXERCISE: Using these motions for hitting the sticks while standing, kneeling or squatting in place, make up your own dance patterns by combining steps. You can use the music in this section to accompany you or merely count.

For example, on eight counts:



Do this two measure pattern four times altogether, then add another pattern on eight counts. With several combinations you can create an interesting rhythmic dance without even moving from your place.

Adding the Steps:

Steps for moving around on the floor during the dance are fairly simple. Dancers are usually in a circle or double circles. Steps which can be used are:

- Walking in Rhythm. This is a good way to start, as it helps to establish the beat. Sticks are then hit one every beat, on 1st beat only or on 1st and 3rd beats only. Everyone can be in a single circle.

- Walking/Turning. For 4 (or 8) beats circle moves in one direction. On 4th (or 8th) beat everyone pivots and dips on left foot to re-

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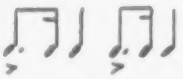
verse direction of circle. Sticks could be hit on 4 (or 8) and 1 in this case.

- Step-Ball-Change. This is also a good step for moving around the circle as well as for dancing in place in circle formation. It is a Right-Left-Right, Left-Right-Left movement in the rhythm of

Sticks can be hit on either



or

- Closed Circle. Dancers can also face the circle, hold on to sticks of persons on either side. The Step-Ball-Change pattern can be used to make the circle smaller/larger or stay in place. The walking step can be used in a closed circle with a modification of crossing the left foot first in front of the right and then in back (like the *hora* or many well-known Greek dances).

Advanced Choreography:

When double circles are used, many interesting effects can be added to the *Dandiya Ras*. Again, the steps remain basically the same and the use of sticks for rhythmic interest continues, but the interweaving of circles creates many possibilities for variations. We will mention only a few here. Others can be created by your group. Much like a square dance, every group's rendition will be unique.

- Inner Circle/Outer Circle. The inner circle can perform different steps from the outer circle (e.g., inner circle can start by squatting and hitting sticks on floor while outer circle moves around, or the two circles can move in opposite directions).

- Partners. If inner and outer circles are even in number, several formations with partners can occur. For example, partners face one another (see diagram).

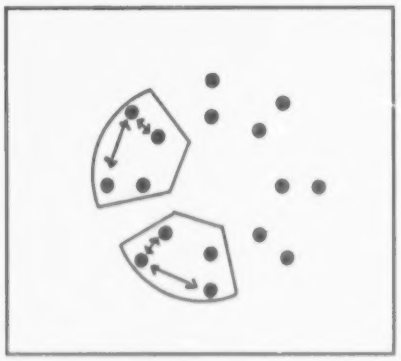
On Count:

1: Each dancer strikes own two sticks together.
2: Partners strike both sticks with each other, slanting them to their own right.
3: Partners strike both sticks with each other, slanting them to their own left.
4: Same as Count 1.
5: Same as Count 2.
6: Same as Count 3.
7: Same as Count 1.
8: Partners strike right hand sticks only as they simultaneously cross over to exchange places with one another. (Step forward with right foot and pivot clockwise 180°.)

1: Land on left foot facing partner from opposite position you were in before, dipping and hitting own sticks together as in Count 1.

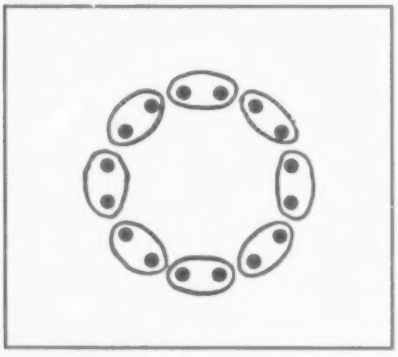
2: Repeat sequence same as above....

- Groups of Four. A variation of this formation is the following: A group of four within the ring can rotate among themselves and exchange partners (see diagram, next page).



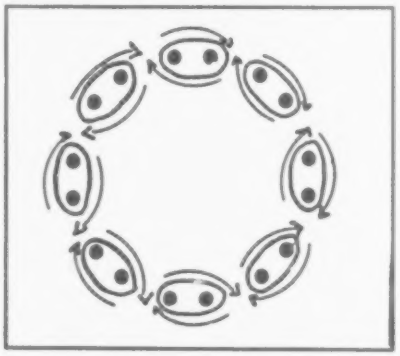
Groups of Four

- Single Circle with Partners. Partners can also face one another in a single circle and perform the pattern below. The circle would appear this way (see diagram):



Single Circle With Partners

On the last beat when normally they would merely exchange places with their partner, they would pivot a 360° turn and end up facing a new partner.



Many variations and circle patterns can be created on your own. The essential idea which must remain is the basic form of the circle and the rhythmic hitting of the sticks.

DANDIYA RAS

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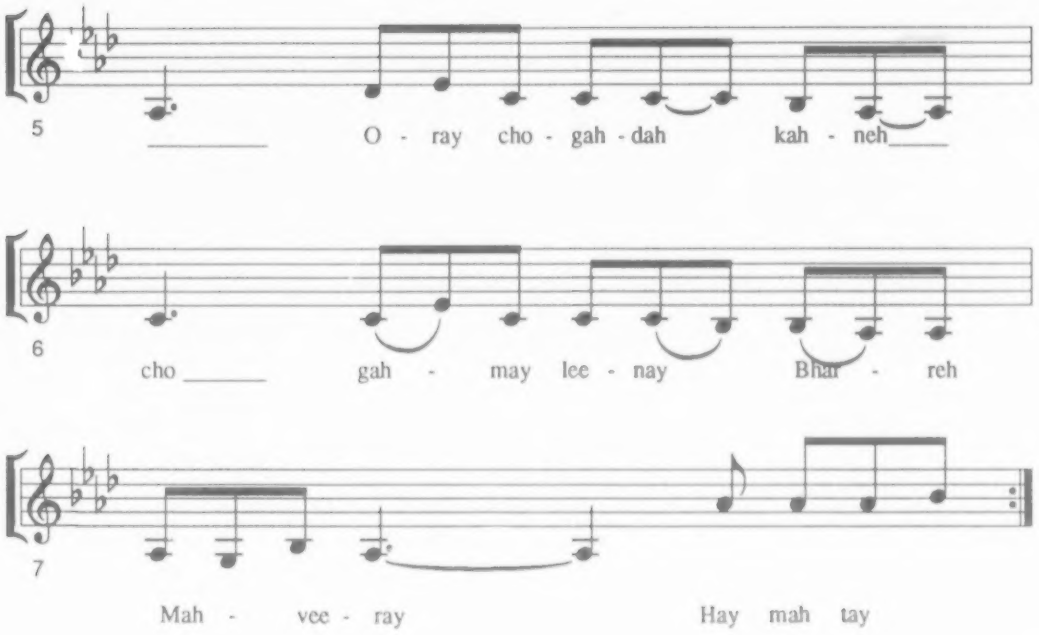
5
O - ray cho - gah - dah kah - neh
6
cho gah - may lee - nay Bhar - reh
7
Mah - vee - ray Hay mah tay

92

TIPPANI

Tippani is a folk dance of the Koli women of Gujarat. The dance portrays the movements and sound of laborers pounding and stamping down the earth to prepare it for construction of a floor. Often it is done to celebrate the completion of a village building project. Women usually dance the *Tippani* because they are typically the laborers in such a project.

The main step is a pounding of sticks on the floor (which represents pounding the ground to make a smooth and solid surface of a road or floor). The uniqueness of the dance is in the rhythm of the hitting and swinging of sticks by the dancers as they throw the weight of their whole body into the pounding of the earth with both feet and sticks.

MAKING DANCING PROPS FOR TIPPANI

Materials: Broomstick handles, plywood

Time: One class period to several days depending on complexity of choreography

Recommended Age: Eight years and up

A long stick is held by each dancer. At the bottom end of the stick a flat board or disc is attached.

Nail a 3" x 5" piece of plywood (1/2" - 1" thick) to a sawed-off broomstick or mopstick handle. The length of the stick should reach approximately from the floor to the shoulder of the dancer.

HOW TO DO TIPPANI

The dance is comprised of a few basic steps which can be choreographed in a variety of ways, according to the ability of the group and time available. The main thing to remember in terms of body movement is the meaning of the motions, namely the pounding down of the earth with the flat-surfaced tool in hand and with the feet.

What follows is a description of steps and motions (in 8-beat groups) which can be used in any sequence to construct a group dance.

PATTERN #1:
Stand in place for this entire pattern. Left hand

starts out on left hip, right hand is holding stick with the right arm crossing in front of your body as far to the left as possible.

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First Four Counts:

Count 1: Hit stick on floor in position on far left side.

Counts 2, 3, 4: Hit stick on floor on each count, moving arm each time in a large semi-circle across in front of your body ending on Count 4 on your far-right.

Remaining Four Counts:

Count 5: Grab stick with your left hand (crossed over in front of you) and place right hand on your right hip. Hit stick on floor.

Counts 6, 7, 8: Hit floor with stick on counts 5-8 and move arm back across in front of you from right to left in the semi-circle.

Repeat entire sequence. Remember to switch hands on counts 1 and 5. Try to make the whole movement as smooth as possible.

PATTERN #2:

This sequence has a step coordinated with the stick-pounding. The step will be presented first. Then the hand and stick motions will be added. In the illustrations note that the foot which is marked (L or R) designates where body weight is concentrated on each beat.

Starting Position

Count 1: Step back and out to your right. Put weight on Right Foot. Face body towards your right.

Count 2: Switch weight to Left Foot, turning body towards front and swinging Right Foot over Left.

Count 3: Step down on Right Foot, pounding foot on floor out in front of your Left Foot. Left Foot should be completely off the floor as you come down on your Right.

Count 4: Switch body weight again onto Left Foot, swinging Right Foot back and out to the side.

Counts 5, 6, 7, 8: Repeat same as 1, 2, 3, 4.

Stick-Pounding Added to the Steps

Count 1: Hold stick about shoulder height with both hands, Right Hand under, Left Hand over. Your body is turned about 90° to your right. (See Figure in upper left-hand column on following page.)

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Count 2: Turning forward and stepping on Left Foot, begin to release Left Hand from stick as you move stick over in front of you, as though throwing a spear.

Count 3: Swing stick, end down, to hit floor on count three in front and slightly to the left of your foot.

Count 4: As you step back, raise stick back up to shoulder height and grab with Left Hand again. You should now be in position for Count 1 with both hands holding stick.

Counts 5, 6, 7, 8: Repeat same as 1-4.

PATTERN #3:

The Step-Ball-Change pattern, alternating weight of body from one side to another can be used as a step (see description of Step-Ball- Change in this Folk Dance section under **Dandiya Ras**). A group of dancers could use this step to move in a circle or in line patterns.

Sticks are held in Right Hand - with Left Hand on left hip - and may be pounded on 1st and 3rd beats or 2nd and 4th as you move around the floor.

PATTERN #4:

Dancers stand in line next to one another. Hold sticks in Right Hand perpendicular to the floor. Left Hand goes around waist or on shoulder of the person to your left.

Step is an alternating of weight first on one foot than the other. Foot which is not carrying weight of your body swings out straight in front of you in a slight kick.

Sticks are pounded on every beat or in whatever pattern you can devise which is interesting.

PATTERN #5:

A simple walking pattern can also be used, striking sticks on whatever beats you wish as long as entire group is uniform. Circle, line and square formations of the group are all acceptable choreography.

PATTERN #6:

Sticks can also be held overhead with both hands while dancers turn 360° circles in place.

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FOLK MUSIC

The musical heritage of India is nearly as vast, complex and interesting as the sub-continent itself. To the Western ear it is intriguing, distinctive and therefore recognizable, but often difficult to grasp and reproduce with its systematic differences from Western music. Unfortunately, the usual simple solution for most Westerners is to remain uninvolved and appreciative listeners at best.

Limited exposure has also resulted in overgeneralizations regarding India's music. One such generalization is that the classical instrumental and film music available on recordings constitutes the whole of types of music heard in India. On the contrary, an extremely rich repertoire of folk music exists in the tradition of India's peoples.

Folk Music here is defined in the broad sense to include simple rhymes and little songs with which many children grow up, as well as songs known and sung by many people. These include patriotic and religious songs taught to children in school as well as folk music in the strict sense of the word, i.e. music of anonymous origin, handed down by tradition, sometimes regional, and often having many versions.

In this project an attempt was made to find songs and children's chants, record them, and transcribe them into Western notation so that they might be learned by adults and children of all ages.

Thus, this section contains two parts: Rhymes and Songs. Most of these are included on the audio cassette which comes with this book. A listing of the selections included on the cassette is given in the Table of Contents. The order in which the songs and rhymes appear on the cassette is the same as the sequence in which they are given here.

In addition to the taped presentations for most songs, most songs and rhymes are transcribed rhythmically and melodically as closely as possible to the authentic sound. Since folk music is often somewhat simpler than complex classical music, such representation in Western notation is quite possible here, whereas with the classical music of India this would be virtually impossible.

Several songs are in Hindi, though some in other languages are included. In representing the words it was determined that it would be most helpful to devise a phonetic representation of the syllables so that a non-Hindi speaking teacher or student could reproduce the sung words somewhat accurately when reading the music. These phonetics are presented in italics. In some songs and rhymes a Roman alphabet spelling is given for those who can read the language .

It should be understood that the primary goal here is to experience performance of these rhymes and songs. As is the case when learning a new language, probably the best way for beginners to imitate exact words, melodies and rhythms is to listen to the cassette and repeat exactly what they hear. But for many, working from both the printed page and the cassette will be quicker, more practical and more in keeping with familiar ways of learning

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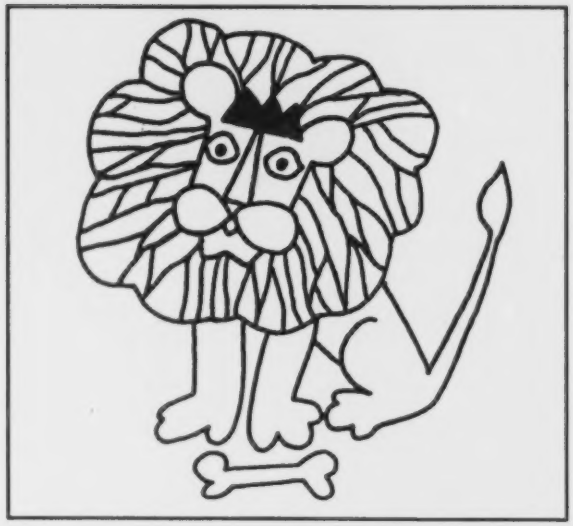
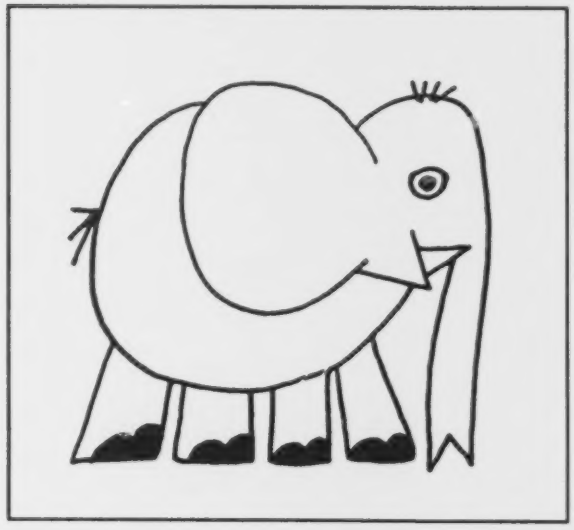
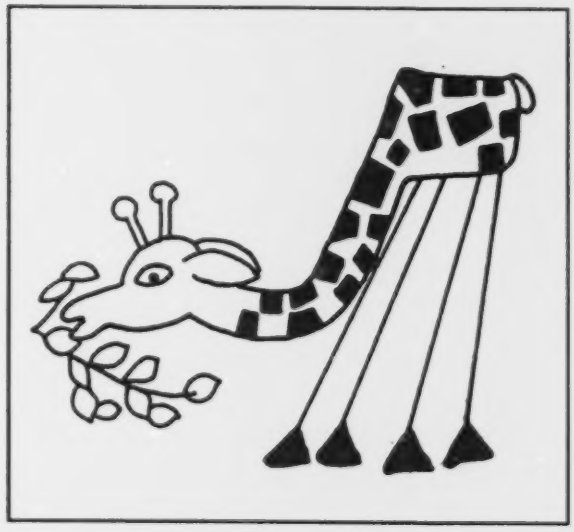
music in a new language. As every attempt was made to make singing this wonderfully rich music as easy as possible by presenting it in sound and script, the teacher or student working with it is encouraged to use whatever tools are here to make it come alive. Above all, do not get bogged down in technical accuracies if that will stop you from experiencing and performing these rhymes and songs.

Sometimes for simplicity or clarity, liberties were taken with spellings and melodic and rhythmic representations when a variety of these were possible. As is the content, so is the process - in the hands of the folk.







RHYMES

This section contains short rhymes and rhythmic chants sung by young children in India. Originally, most of them were compiled in a booklet in Hindi by teachers in the Mobile Crèche Project, an educational day care center and school program which moves sites along with migrant construction workers and their families. A number of young adults from Gujarat remembered the song "Hobby Horse" from their youth.

The chants from the Crèche booklet have charming rhythmic and rhyme sequences in Hindi which we tried to capture in translation. For young children the English may be sufficient; for older children the phonetic transcription is a close approximation of the sound of the words in Hindi. (This should not be mistaken for a standard Roman spelling of the Hindi.) In some cases the rhymes are a good lesson in beginning vocabulary, such as in counting from one to ten.

With some of the rhymes there are comments which children can read by themselves or be told as they learn the rhyme. These comments provide bits and pieces of the cultural context out of which these songs and rhymes have grown

For the younger child, the individual copies of the pages can be duplicated and the illustrations used for coloring. For the older child - or even the high school student - the pages can be duplicated and distributed to acquaint students with Hindi script, folklore and significant words within the language.

There are six poems about animals with some ideas for related activities outlined here. Another poem, Raki-Walla, deals with a very special day shared between brothers and sisters in many parts of India. The counting rhyme is a traditional one which is similar to many counting poems the world over.

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ANIMAL RHYME ACTIVITIES

The following activities represent learning experiences which might accompany the animal rhymes. These activities could be part of a larger unit on animals of the world or specifically of India.

Finger Puppets

(For younger children.) The animal poems can be performed as a group of finger puppet play songs. Children can make finger puppets (or more elaborate cloth ones if time permits) of their choice and act out each poem as it is recited. Designs for five animal finger puppets follow in this section. Children may also make designs of their own. We've omitted the cow as a finger puppet, but because of its importance in the life of Indian society, we have included a separate activity on the cow.

Making Curd

The poem about the cow represents in a fairly simple and straightforward manner the importance of this animal to Indians. Many products are mentioned which are an essential part of everyday cooking and eating. *Ghee*, for example, is clarified butter which is commonly used for cooking. *Lassi* (buttermilk) is a refreshing cool drink. *Dudh* is, of course, milk; *makkhan* is butter; and *dahi* is curd, a product which is similar to yogurt.

Dahi is used in making curries and is served with meals as a cool complement to spicy dishes. Children can make yogurt using the recipe on the Activity Sheet included. It is simple enough for young children to make and could be their contribution to a meal for a cultural experience day.

Animals of India Research Project

The country of India is rich in wildlife. Approximately 400 species of mammals, about 1,100 species of birds, and 350 species of reptiles inhabit the land. Some of these animals are indigenous to India alone, especially the great Indian one-horned rhinoceros.

Probably the most famous animals of India represented in the poems are the tiger, elephant, cow and monkey. After learning the Hindi names through the chants, older children may wish to research other animals which exist in India. An Activity Sheet is included here which can be duplicated for students for this purpose.

Panchatantra Tales

Wildlife and domesticated animals are closely connected to the culture of the Indian people. Read some of the *Panchatantra Tales* (stories which can be likened to Aesop's Fables) that have animals as important characters (elephant, snake, monkey, cat and rat) and discuss the meanings of the stories. Two *Panchatantra Tales* are contained in this section.

Chanting in Hindi

Rhythmic chants can be learned, even by young children, by listening to and repeating the phrases. Since these are short and have some content unity (animal theme), let children listen and learn names of animals in Hindi as they learn the chants.

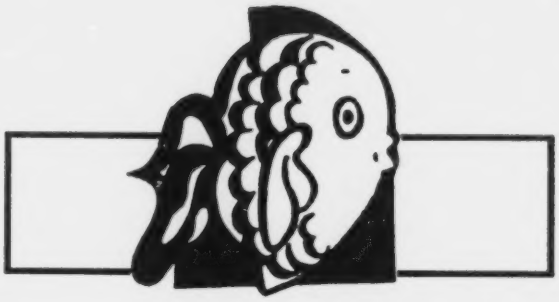
Acting Out

The rhythms and rhymes of some animal chants lend themselves easily to creative movement and dance. The poems of the elephant, fish, tiger and monkey are particularly fun to interpret. If some children shy away from acting out the poems, offer them the option of reciting the verse or playing drums, blocks or improvised percussion instruments in the rhythm of the poem.

Little Fish, Big Elephant

Several of the poems (Tiger, Elephant, and Fish) can be used in conjunction with a play which appears in the Puppets section of this book

FINGER PUPPETS



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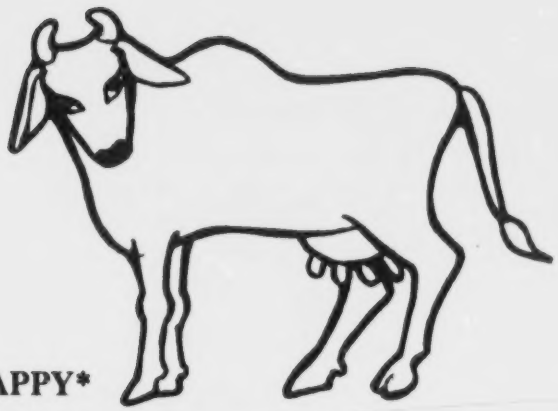

MAKE A COW HAPPY*

How To Make Curd (*Dahi*)

Materials: 1 quart milk
1 Tablespoon yogurt
2 saucepans, one with a lid

Extra Ingredients:

Badam (Almonds)	*Pista* (Pistachio)
Kaju (Cashews)	*Kishmish* (Raisins)
Naryal (Coconut)	*Shahad* (Honey)
Chawara (Dates)	*Cheeni* (Sugar)

Directions:

Heat one quart of milk until it becomes warm but not very hot. Beat one tablespoon of yogurt and mix in with the milk. Stir well. Cover the pan and put in a warm place or a closed cupboard until it has set. This may take up to 10 hours.

While you are waiting, you may want to cut up some of the nuts and dried fruits which you may wish to add to your curd.

When it is set, the curd will be uniformly thick. If there is a separation of water from the curd after the setting period, the milk may have been too hot when the starter was added.

You can eat it plain; it goes best this way with a spicy meal. Or, if you like it sweet and chewy, add in the *shahad* and other dry ingredients. Serve in a small bowl or dish.

* *"Make a Cow Happy" is an advertising logo for Indian Dairy Products*

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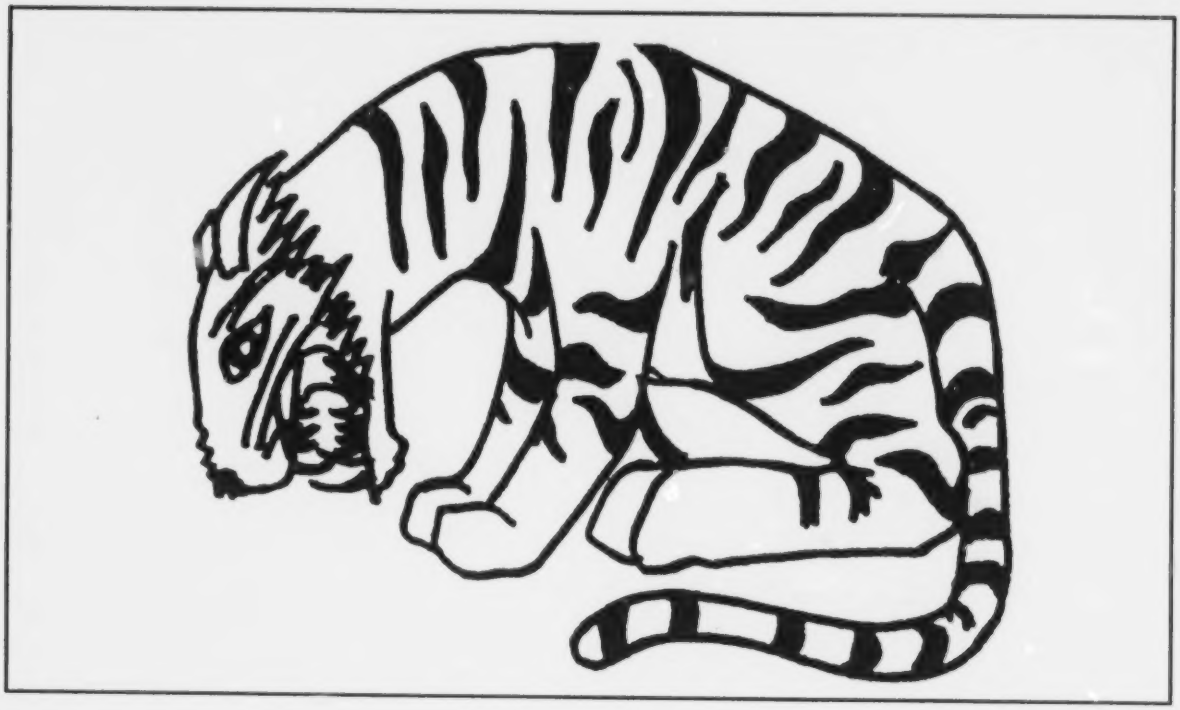

ANIMALS OF INDIA

Asia is the home of the tiger. India is one of the few countries of this vast continent in which the tiger can still be found. How is India trying to save this endangered species? What other animals exist in India?

Do a search through the animal rhymes in this section of *Shilpa* and see if you can match each of these animals with their Hindi names. The first animal is done for you.

Cow	*Hathi (HAH-tee)*
Fish	*Shehr (Shayr)*
Tiger	*Tota (TOH-tah)*
Monkey	*Gai (GAH-yee)*
Parrot	*Machhli (MUCH-lee)*
Elephant	*Bandar (BUHN-der)*

Make a collection of study cards on these or other wildlife of India. You might choose to include on each card the name of the animal, a drawing, its habitat, the ways it is used, what it eats, and any unique living habits or skills it may have.

You might wish to begin with some of the animals listed here:

Leopard	Peacock
Elephant	Sloth Bear
Lynx	Mongoose
Yak	Buffalo
Ibex	Flying Squirrel
Camel	Bull
Goat	Cobra
Crocodile	One-Horned Rhinoceros

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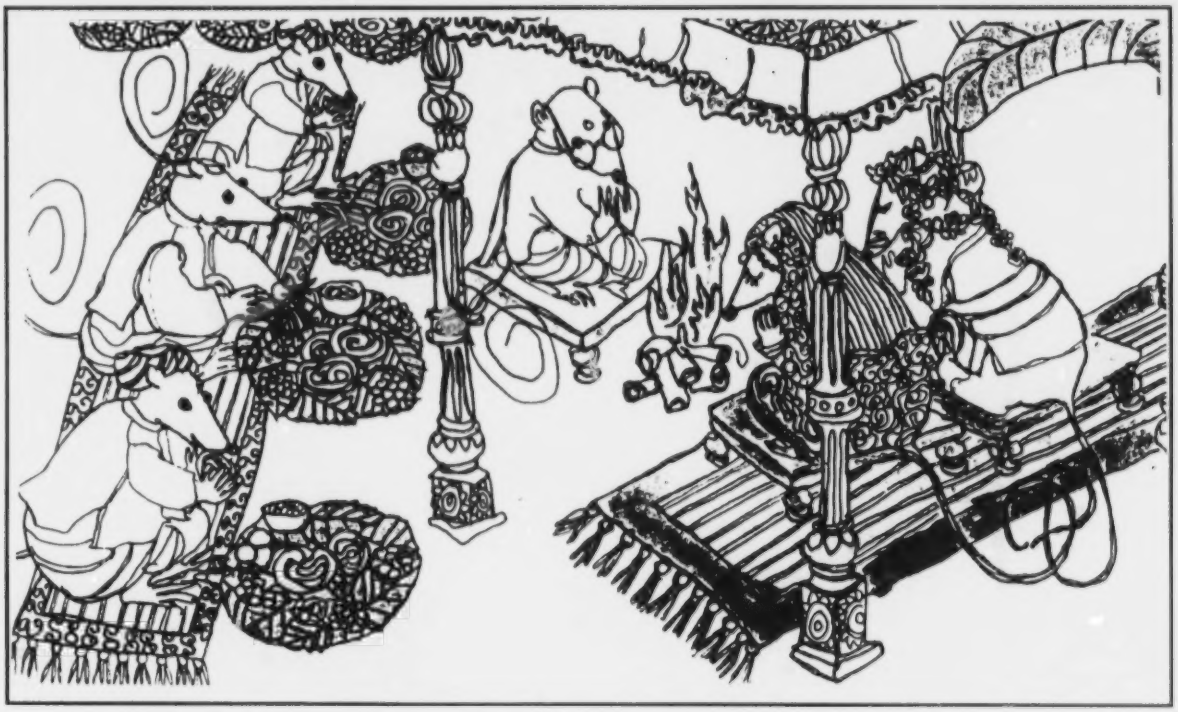

PANCHATANTRA STORIES

THE ELEPHANTS AND THE MICE

Once there was a large city beside a lake. It was a beautiful city. It had many temples and fine houses. The people who lived there were rich and happy. Time passed, and this beautiful city fell into ruins. All the people left it, and they took with them their cows, bullocks, horses and elephants. But the mice who lived in that city stayed on. They began to live in all the old houses and temples. The city beside the lake became a city of mice.

Soon there were more mice than there had ever been before. In every family there were great-grandfathers and great-grandmothers, grandfathers and grandmothers, fathers and mothers, husbands and wives, uncles and aunts, brothers and sisters and cousins, and lots and lots of baby mice.

All these families of mice lived happily together. They were always having feasts and festivals, including many religious festivals. Then there were weddings and all kinds of parties. Nearly every day the mice had some kind of a feast.

In a jungle far from this city of mice there lived some elephants. They were a large herd and their king was a great tusker. He was noble and kind and he ruled his herd well. All the elephants loved him and were always true and faithful to him.

The elephants were happy in the jungle, but there came a time of great trouble. There was no rain for several years and all the rivers and tanks dried up. The elephants had no water to drink. The great tusker, the king, sent his elephants far and wide in search of water. Soon he was told that on the other side of the ruined city was a large lake.

With great joy the king led all his elephants to the lake. They went as quickly as they could, for they were very thirsty. On the way to the lake the elephants passed through the ruined city, the city that was now a city of mice.

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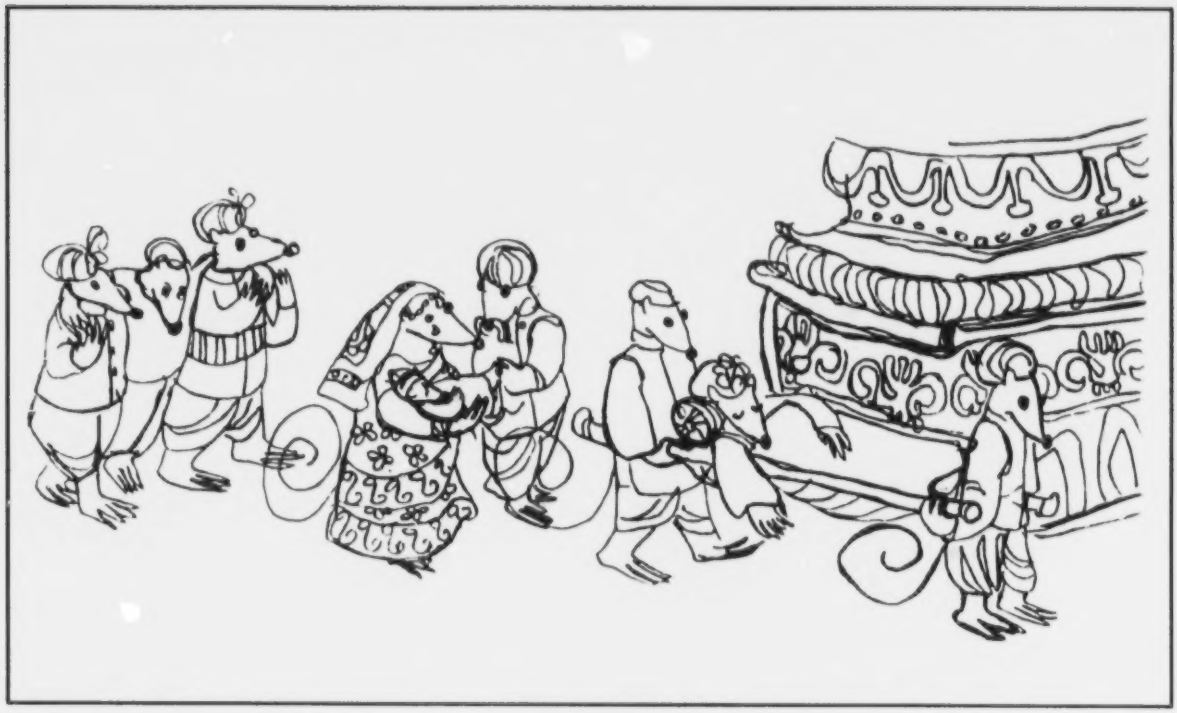

As the elephants rushed along they did not notice that thousands of mice were crushed to death beneath their feet. More and more elephants passed through the city of mice and more and more mice were either killed or injured.

The mice were in great sorrow. Many mice were dead and many more were hurt and in great pain. Those who needed help were looked after by the mice doctors and nurses.

Then the mice called a meeting. Such a terrible thing had never happened to them before. What could they do? They must find a way to stop the elephants from harming them again. They talked and talked, and then one wise old mouse said he thought they should go to the elephant king and tell him what had happened. He might agree not to pass through their city again.

All the mice agreed to this. They then chose three mice and sent them to the elephant king. The three mice bowed to the elephant and said, "O great king, you are big and powerful. When you and your elephants passed through the ruined city you did great harm to us. We are small, and you crushed us beneath your feet. Thousands of us were killed and many more were injured.

"We fear that if you pass through our city again none of us will be left alive. So we have come to ask you if you would kindly go back to your jungle by some other way. If you do that we shall always be grateful to you and we shall be your friends. Although we are small, perhaps one day we might be able to help you." The elephant king thought over all that the three mice had said. "Yes, you are right," he said. "Go, and live in peace."

Many years later the king of a nearby country needed more elephants for his army. He sent his men into the jungle to catch as many elephants as they could. The king's men went to the jungle where the elephant king lived. They were happy to find such a large herd of elephants. They dug many deep pits in the jungle and covered them over with branches and leaves cut from trees. They did this so that when the elephants walked

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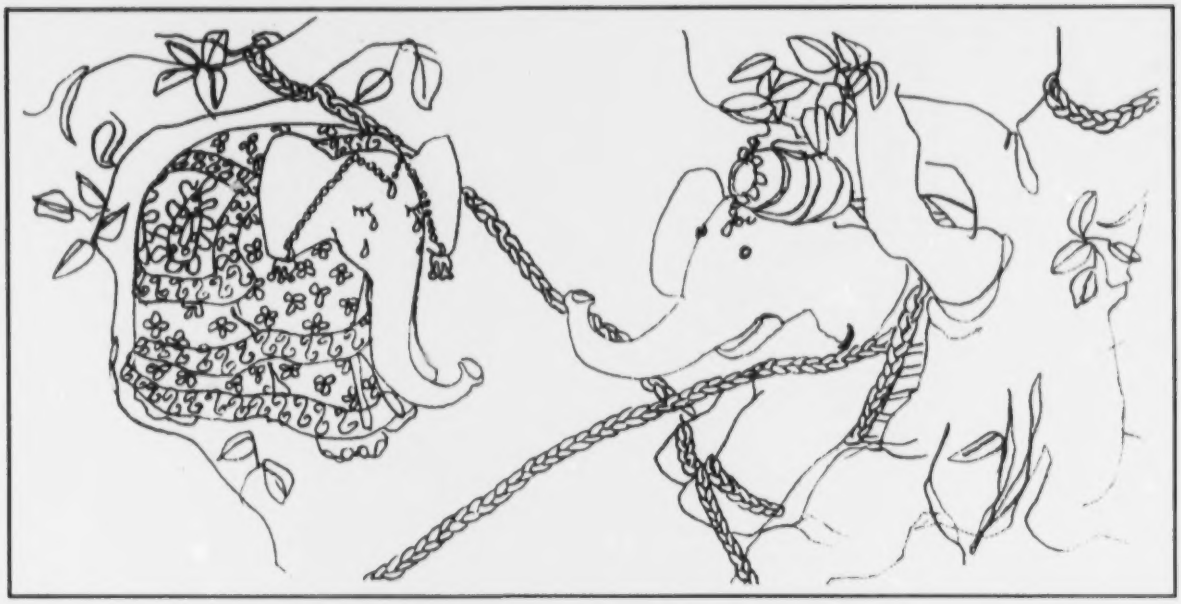

over the branches and leaves they would fall into the pits.

The elephant king and many of his herd fell into the pits. They were trapped. They tried and tried, but could not get out. Then the men came back and brought with them some tame elephants. With strong ropes the tame elephants pulled all the elephants out of the pits, and the men took the ropes and firmly tied the captured elephants to big trees. The men then went back to tell the king what they had done. They took the tame elephants with them.

All the elephants tied to the trees felt very unhappy. The king was sad to see that so many of his herd had been caught. How could they escape? He tried and tried to think of a way to get free, but he could not think of any way. Suddenly he remembered the mice in the ruined city. Those mice had said they would help him. The elephant king called his queen. She had not fallen into a pit, so she was free. He told her to rush to the city of mice and tell them what had happened.

The elephant queen hurried away. When she reached the city she called softly to the mice and told them how the elephants had been caught. They were very sorry to hear that the elephants were in such great trouble. They said at once that they would do their best to help their friends.

Then thousands and thousands of mice rushed to the jungle where the elephants were tied to the trees. A large number of mice went to each elephant and with their strong teeth they cut through the ropes. The elephants were free!

The elephants and all the mice were very happy. The king and queen of the elephants thanked the mice for so cleverly setting them free. One mouse sat on the trunk of the elephant king. "We are your friends," he said. "We are glad that we could help you."

The mice and the elephants all sat down together to a great feast. "This is the happiest festival of all," said the mice. "It is a festival of friendship between mice and elephants." And from that day the mice and the elephants were close friends and they all lived happily every after.

Credit: This story was adapted from *The Elephants and the Mice*. Retold and illustrated by Marilyn Hirsch. (New Delhi: Children's Book Trust, 1980).

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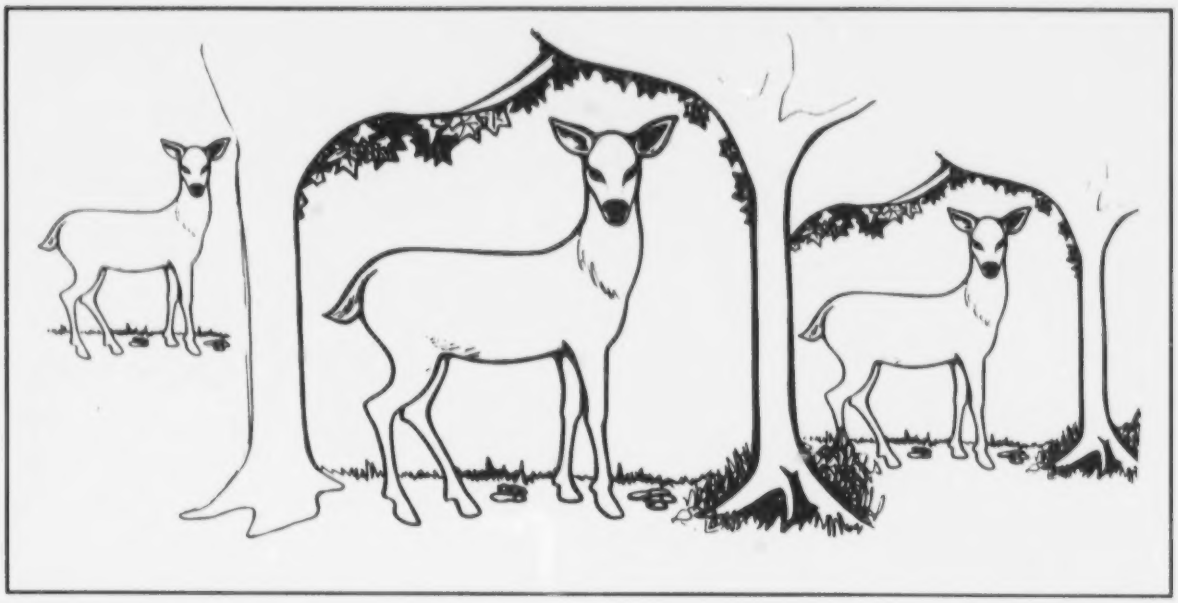

THE BANYAN DEER

Once upon a time there lived a deer in the forest of Benares. His coat was the color of gold. His eyes were like jewels and his horns like polished silver. He was the king of a herd of five hundred Banyan deer. In the same forest there lived another herd of 500 hundred deer. They were Branch deer and they too had a king whose coat was the color of gold.

In those days King Bradradatta of Benares was fond of hunting deer and eating deer meat. He did not like to hunt alone so every morning he called his subjects to go with him, making them leave their businesses.

After a while the people grew annoyed with this daily practice for while they were gone, no one did their work. So they decided to make a park and drive the deer into it. There the king could hunt to his heart's content and they could go on with their daily work.

They made a park, planted grass and dug some water holes for the deer. Then they built a fence around it and drove the deer into it.

The king was very pleased and went to the park and looked at the several hundred deer grazing there. Among them he saw the two beautiful golden deer and decided that these two were not to be killed. Some days the king would go hunt the deer, sometimes his cook would go. When the deer saw the king or cook they would dash away and stampede in fright. But after being wounded twice or thrice they would grow weary and become unable to run fast.

The king of the Banyan deer went to the King of the Branch deer and said to him, "Friend, our herds are being destroyed in great number. They cannot escape death but they need not be unnecessarily wounded. Let the deer go to the palace by turns, one day a deer from my herd, the next day a deer from your herd. Thus the other deer will escape being wounded."

The Branch deer agreed. Each day the deer whose turn it was went to the palace door and placed his head on the execution block. The cook would kill only the victim who waited for him.

One day the lot fell to a mother deer with a fawn only a few weeks old. She belonged to the herd of

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the Branch deer and went to her king and said, "My child is still young and unable to feed herself. If I die who will care for her? I beg you, spare me this time and I will go willingly to the block later."

The Branch deer did not help her. He told her that if the lot had fallen to her, she must die.

The mother deer decided to go to the king of the Banyan deer and throw herself at his mercy. The heart of the Banyan deer was moved by the mother's plea and he said to her, "Go back to your herd and continue to care for your little one. I shall see that another takes your place."

The next day the cook found the King of the Banyan deer lying with his head on the block. Bewildered, the cook ran into the palace to tell the king. Immediately the king came to the palace door and saw the golden deer with his head on the block. Gently he said to the deer, "King of the Banyan deer, did I not promise you your life. What brings you here?"

"Great king," said the deer, "a mother deer with her fawn came and begged that her turn be passed over today. If she dies, her baby will also perish, for no one could care for it. I could not order another to die for her sake, so I have taken her place myself."

The king looked at the Banyan deer in wonder. "Never have I seen an act of mercy and self-sacrifice as great as yours. Arise. I spare the lives of both you and the doe."

"You have spared us great king," said the deer, "but what of the other deer, the other four footed animals, the birds and the fishes?"

"They too shall be safe," declared the king.
Rising to his feet, the Banyan deer thanked the king for his act of mercy and returned to the park. The king ordered the gates open and the Banyan deer and the Branch deer led their herds back into the forest, where they lived peacefully to the end of their lives.

COUNTING गिनती

Counting is always fun and children chant their numbers as they learn them. *Rani* means "queen" in Hindi. This *rani* is counting and teaching children.

Namastay is a warm word of salutation used for hello and good-bye. When people greet or part from one another in India, they often bring the palms of their hands together and slightly bow their heads in respect to the other person and say *namastay*.

1 Ayk do teen chahr Rah - nee bă - tee ŭp - nay dwahr
3 Pahnch chay saht aht Bŭt - chō puhr - lo ŭp - nah paht
5 Gin - tee see - ko no or dŭs Ah - g ay kuh - ro nuh-muh-stay bŭs.

एक दो तीन चार
रानी बैठी अपने द्वार
पाँच छः सात आठ
बच्चों पढ़ लो अपना पाठ
गिनती सीखो नौ और दस
आगे करो नमस्ते बस

One, two three, four
Rani sits beside her door
Five, six, seven, eight
Study hard, get it straight
Counting, learning, nine and ten
Namastay, come again.

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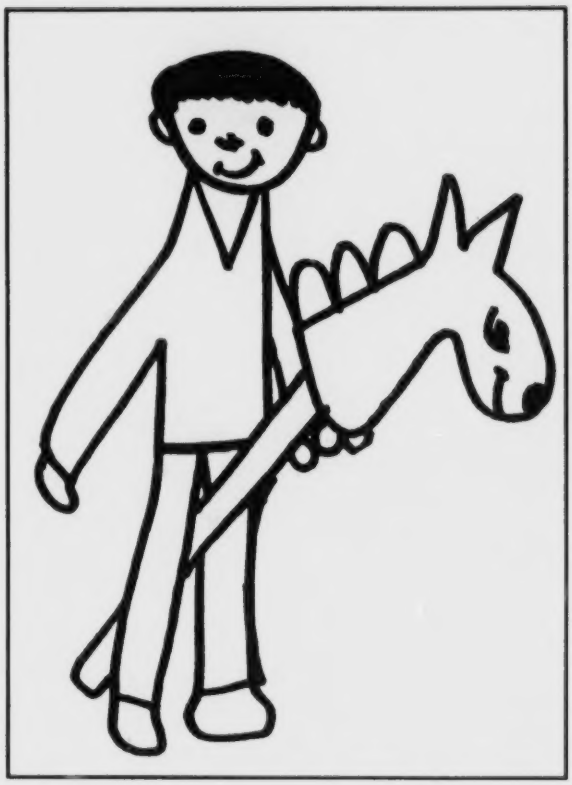

MAHRO GHODO

Gujarati

Da - da no dan - go - ro li - dho
Dah - dah no dahn - go - ro lee - dho
Teh - no to me gho - do ki - dho
Tay - no to may go - do kee - dho
Gho - do cha - le rum zum
Go - do chah - lay rŭm zŭm

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Dhar - ti ga - je dham dham
Dhahr - tee gah - jay dŭm dŭm
Mah - ro gho - do kud - to jay
Mah - ro go - do kōō - to jahee
Kud - ta kud - ta a - re kot
Kōō - tah kōō - tah ah - ray kot
Kot ku - di - ne mu - ke dot
Kot kōō - dee - nay mōō - kay dot

I took my grandpa's walking stick
And made a hobby horse of it
Rum, zum I went on it
What a fine fellow my hobby horse is.

I came upon a wall so high
He made it in one try, my horse
And galloped far away, of course!

RAH KHEE WALLA राखी वाला

Once a year Indian girls honor their brothers on a special day, the day of the full moon in August. They buy small tinseled ornaments which they tie to the brother's right wrist. On this day you might see many men of all ages proudly wearing their sisters' gifts.

The *rah khee walla* is the seller of the tinsel bracelets.

Look see, here comes rah khee walla
Bracelets glitter on the tray
Bright with reds and blues and amber
Brothers have a special day.

देखो राखी वाला आया
अच्छी-अच्छी राखी लाया ।
रंग बिरंगी राखी ले लो
राखी का त्यौहार है आया ।

1 Day - ko rah - kee wah - lah ah - yah
5 Uh - chee uh - chee rah - kee lah - yah
9 Rung bee rung gee rak - kee lay - lo
13 Rah - kee kah - tyaw hahr heh ah - yah

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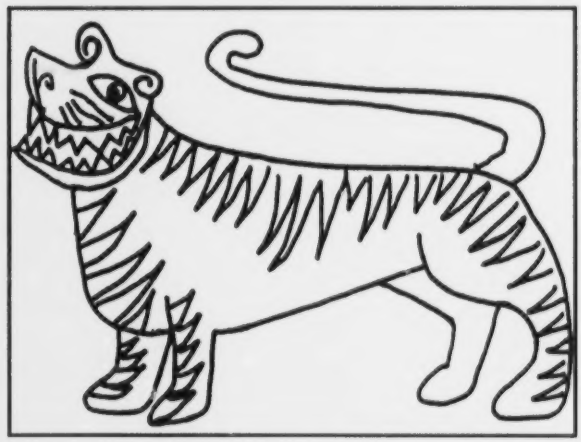
TIGER शेर



Asia is the home of tigers and even though they are disappearing from much of the continent, they can still be found in India, especially in game reserves. In this rhyme the tiger is portrayed as *raja*, the king of the jungle. Although the poem represents him as hunting by day, the tiger has keen eyes at night when he usually finds his food.

जंगल का है राजा शेर
नहीं साता संतरे बेर
दिन भर करता खूब शिकार
रात को सोता पाँव पसार

Raja, tiger, jungle king
Clever eyes so bright
Hunger strong and fierce by day
Gentle paws by night.

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MONKEY बन्दर

Monkeys can be seen in many parts of India. In Hindi, *topi* is a hat and *pajama* is a comfortable garment worn by men. As you can see the word comes to us from India. If *bunder* means monkey, and *mah-mah* is an uncle, do you suppose the term "monkey's uncle" came from India?

बन्दर मामा पहन पजामा
दावत साने आए हैं
सिर पर टोपी मोज़ा जूती
पहन बहुत इतराए हैं

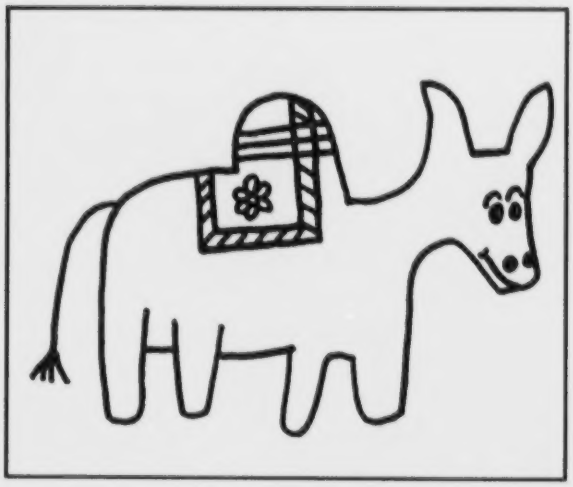
Uncle monkey dons *pajama*
Going to a fair
Tiny slippers, tilted *topi*
Give him quite an air.

ELEPHANT हाथी

1 Dhŭm-mŭk dhŭm-mŭk ah - tah hah - tee
3 dhŭm-mŭk dhŭm-mŭk jah - tah hah - tee
5 ŭp - nee soond oo - tah - tah hah - tee
7 ŭp - nee soond gee - rah - tah hah - tee
9 ŭp - nee poonch hee - lah - tah hah - tee
11 Dhŭm-mŭk dhŭm-ŭk ah - tah hah - tee

थम्मक-थम्मक आता हाथी
थम्मक-थम्मक जाता हाथी
अपनी सूँड उठाता हाथी
अपनी सूँड गिराता हाथी
अपनी पूँछ हिलाता हाथी
थम्मक-थम्मक आता हाथी

Thumpa-rump, thumpa-rump, hi-ya, elephant
Thumpa-rump, thumpa-rump, ho-ya, elephant
Trunka-runk, trunka-runk, swing up, elephant
Trunka-runk trunka-runk, swing down, elephant
Swish around, swish around tail of elephant
Thumpa-rump, thumpa-rump so goes elephant.



COW गाय

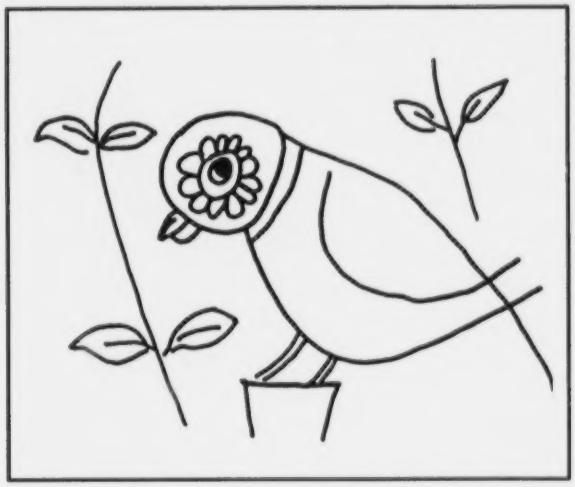
Cows are very important to India. People do not look at them as "food on the hoof." They are more useful kept alive for milk, butter, fertilizer, dung-fuel, and for producing bullocks. Bullocks are used as work animals throughout India.

1 Gah - yee gah - yee dōōd _____ day Dōōd dōōd
4 duh - hee day Duh - hee duh - hee luh - see day
7 Luh - see luh - see Muh - kŭn day Muh - kŭn muh - kŭn
10 gee _____ day Gah - yee gah - yee dōōd _____ day

गाय गाय दूध दे
दूध दूध दही दे
दही दही लस्सी दे
लस्सी लस्सी मक्खन दे
मक्खन मक्खन घी दे
गाय गाय दूध दे

Cow, cow, give me milk
Milk, milk, make curd
Curd, curd, turn to buttermilk
Buttermilk, buttermilk, make butter
Butter, butter give *ghee**
Cow, cow give me milk.

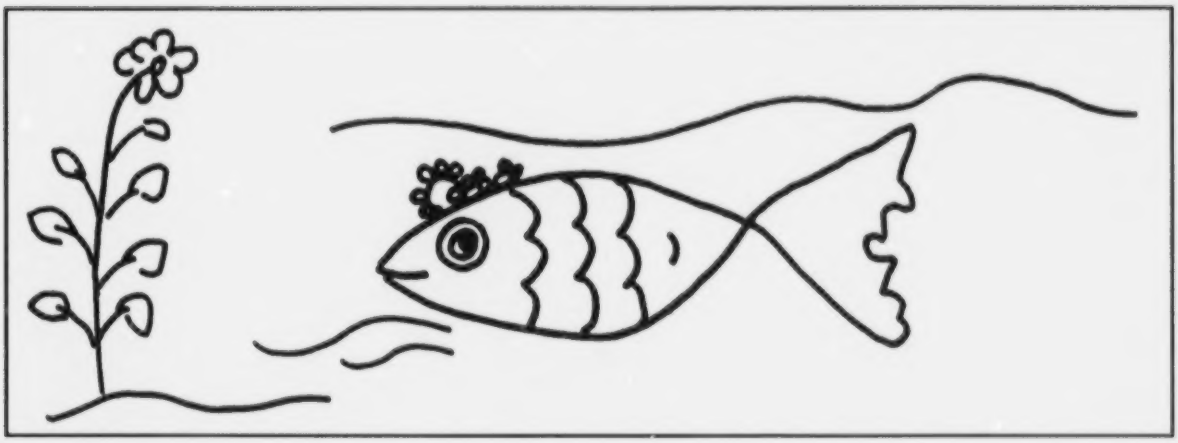
**Ghee* is clarified butter used in Indian cooking.



PARROT तोता

तोता हूँ मैं तोता हूँ
हरे रंग का तोता हूँ
चोंच बनी है मेरी लाल
सुन्दर-सुन्दर मेरी चाल

Parrot, I am parrot
Feathers green upon my head
Beak so shiny and so red
Parrot, pretty parrot.



FISH मछली

मछली जल की है रानी
जीवन उसका है पानी
हाथ लगाओ डर जाएगी
बाहर निकालो मर जाएगी

Pond queen swims in water
Lives, breathes,
At home in water
Darts away,
Sees hand in water
Pond queen's life is water

FOLK SONGS

Singing is a common pastime in many areas of India. Kashmiri boatmen, women and children perched on the edges of canoes glide over Dal Lake chanting traditional melodies as they row. Children of construction workers in Delhi can recite countless stanzas of tunes in the heat of the morning on the site of a brand new shopping mall.

Side by side with a rich tradition of classical music, folk songs exist in India in abundance. As is the case with folk music everywhere, songs can be found in India which celebrate auspicious occasions and events as well as the grinding of grain and churning of butter. Songs tell stories and songs teach. They celebrate seasons and beliefs.

Folk songs are usually very long. The characteristic form is the DOHA (couplet), which may or may not be rhymed. Meter is simple and often irregular. Sometimes the couplets are grouped together into a kind of stanza. A refrain is frequently repeated and may consist of one line or couplet.

Songs are usually learned by rote. Since the form of folk songs often involves repetition of single lines or couplets, it is conducive to rote learning. As a result, many songs included here can be learned simply by listening to a line the first time it is sung and singing along on the repetition. Accurate listening is a useful skill for learning folk music, and it is one which is highly developed in many people in India by comparison with people in the West.

As is the case with the classical music of India, melody in folk music is extremely important. Songs are sung either by an individual or by a group in unison. Harmony does not usually appear in vocal parts. Great care is taken with melodies to reproduce them with accuracy, both melodically and rhythmically.

This section contains a variety of types of songs. Some may more accurately be considered folk songs than others. They are all, however, songs sung by people, many of them learned by children in school or at home and most of them older than people can remember. (These songs should not be confused with contemporary popular songs of the film industry.)

The folk songs found here can be categorized as follows:

I. Songs Sung By Young Children
II. Folk Songs
III. Patriotic Songs
IV. Lullabies
V. Religious Songs

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HOW THESE SONGS CAN BE LEARNED

Most of the songs written here have been included on the audio cassette which comes with this book. Thus they can be learned by listening and repeating - a method commonly used in learning folk music in India.

As discussed in the introduction to the Folk Music section of this book, an attempt has been made to transcribe many of the songs in Western notation so they can also be reproduced somewhat accurately by reading the notes. Obviously, Western notation cannot always represent the melodic intervals or rhythmic system of Indian music, so there are sometimes discrepancies between the printed music and the audio cassette version. Other discrepancies sometimes arise because there is more than one version or arrangement of a song. Efforts were made in each transcription to provide at least one version of the song and to facilitate the performance of this rich folk music.

It will be noticed that the music chosen is somewhat simpler than much of the classical music of India. Thus it may be a bit easier for the Western ear to reproduce than classical or more difficult folk music.

The lyrics would best be learned by listening to the taped version of the songs and repeating lines phrase by phrase. An attempt has been made, however, to represent the words of most songs phonetically so they can be read as well.

Most songs here are in Hindi, but there are several in other languages which have been included in an attempt to mirror the diversity of the country. Except for the Rhymes, all of the songs are written only with the Roman alphabet (and not in the script of the language).

In addition to the Roman transliteration, an attempt was made in transcribing words from the recordings to give the reader of these songs a close phonetic representation of the sound of each word as it is sung. For some songs this is the only representation of lyrics, since a Roman transliteration was not available. In some songs, both the Roman transliteration and a phonetic pronunciation is given, syllable by syllable. In others only the phonetic representation of the sound of the word is given. In three songs no musical notation is given and only the Romanized version of the lyrics is given. In these cases it is highly recommended that the learner listen to and repeat the song line by line. The Romanized version of the lyrics, where available, is given in regular type, whereas the phonetic pronunciation is given in italics.

In terms of the sound of Hindi, a few hints may be helpful to the beginner:

1) Vowels are sometimes nasalized. In the phonetic lyrics this is represented by ~.

2) R's are slightly trilled, with a tongue flap on the roof of the mouth.

3) Consonants, such as b, d, ch, j and g are some times followed by an h. Pronunciation is a quick combination of these two sounds, the initial consonant being followed by an aspirated h. In singing songs, this is sometimes produced as two syllables, e.g., bha = *buh-HAH* (as in bha-don = *buh-HAH-don*).

4) Final consonants in a word are often made into whole syllables when singing, similar to the effect of singing in French (e.g., douce = *DOO--seh*). This is represented phonetically by *eh* in this book, e.g., savan = *SAH-vah-neh*.

MANUBHAI

Bhelpuri is a crispy treat many children love. With a texture similar to puffed rice it has a sweet-sour pungent taste, spiced with chopped onions and green chilies. *Chowpati* is the beach in Bombay to which this lively party is headed.

1
Ma - nu bhai mo - tor cha - li pum pum pum
Mah-noo bhah - ee mo - tor chah - lee pŭm pŭm pŭm
3
Chow - pa - ti ja - yen - gay Bhel - pu - ri kha - yen -gay
Chaw - pah - tee jah - een - gay Bheh - leh poo - ree kah - een gay
5
Hal - la ma - cha yen gay Hal - la ma - cha yen gay
Hah - lah - mah - chah - een - gay Hah - lah mah - chah - een - gay
7
Band - ba - ja baha - ye ga pum pum pum hay
Ban - deh bah - jah bah - jay gah pum pum pum hay
9
Ma - nu bhai mo - tor cha - li pum pum pum
Mah - noo bhah - ee mo - tor chah - lee pum pum pum

Manubhai's motor car goes pum, pum, pum
Manubhai's motor car goes pum. pum, pum
We're on our way to Chowpati
Where we'll all eat bhelpuri
Oh how noisy it will be
While the band plays pum, pum, pum
Manubhai's motor car goes pum, pum, pum

CHINNA MAMA

Tamil

1
Ka - shi nad ka - da - ki po - ne chin - na ma - ma
Kah - shee nah-deh kuh-duh-kee po - nay chin - nah mah - mah
3
Ka - sak rund kur - vi van - ga -ne chin - na ma - ma
Kah-suh-keh run-deh kur-vee vahn-guh-nay chin - nah mah - mah
5
Arth karth a - da-pa-le po - te chin - na ma - ma
Ar- teh kar- teh ah- deh-puh-lay po - tay chin- nah mah - mah
7
Torand pa - tha parand po - chi chin - na ma - ma
Tron-deh pah-tah pah-rahn-deh po-chee chin - nah mah - mah

I went to a shop in Benares,
little uncle
I bought two birds for a coin,
little uncle
I cut them up and put them in to cook,
little uncle
When I opened the pot they flew away,
little uncle.

CAT

Gujarati

1 Me ek bi - la - di
May ay - keh bi - lah - dee
3 pa - li che Te Ran - ge ba - hu ru
pah - lee chay Tay Rung - gay bah - hōō - Rōō
5 pa - li che Te hal - ve hal - ve
pah - lee chay Tay huh - leh vay huh - leh vay
7 cha - lee che Te an - dha - ra - ma
chah - lee chay Tay ahn - dar - rah - mah
9 bha - ge che Te dudh khaye
bah - gay chay Tay dōōd kahyee
11 ghee khaye Da - hi to chap chap
gee kahyee Dah - ee to chah - peh chap - peh
13 cha - ti jay _____
chah - tee jahee

I am a cat
Very beautiful in color
I walk slowly
But I can run fast
I drink milk and *ghee*
And lick curd, chop, chop.

VEGETABLES

This is a call and response song. The call (one line of music) is sung by one child or a small group. Everyone responds by repeating each line. The song teaches the importance of eating healthy food, especially vegetables.

Chorus
1
Ha - ri Ha - ri sab - ji ____ sab ____ ko - khi la - o _____
Hah - ree Hah-ree sub - beh jee ____ suh - beh ko - khee ah - o ____
Chorus
3
Bi - ma - ri - yon se _____ sab - ko - ba - chaao _____
Bee - mah - ree - yõ say _____ suh - beh ko - buh - chah - o _____
5
1. Pa - lak ____ me - thi Ba - thu - va sar - so
Pah - luh - eh may - tee Buh- tōō - vah sar - so
7
Moo - li ki bhu - ji - a cha - ne - ka saag
Mōō - lee kee bhōō - jee - ah chah - nay - kah sahg
9
2. Daa - ton ko yeh maj - boot _____ ba - naye
Dah - tõ ko yay muh - jeh bōō - teh bŭ - nah yay

Repeat Chorus - Line 1
11
Had-di - ya ba - na - ye _____ lo - he sa - maan
Huh-dee- ya bŭ - nah - yay _____ lo - hay sŭ - mahn
13
3. Sab - ji sab - ji mein _____ chip - pa hai raaj
Sŭb - jee sŭb - jee mẽ _____ chee-pah hay rahj
Repeat Chorus - Line 2, then 1
15
An - gon An - gon mein _____ kar - ta kam kaaj.
Un - gõ un - gõ me _____ kar - tuh kam kahj

Chorus:

Of green green vegetables take your pick
Eat them all, you won't get sick.

Verses:

1. Mustard leaves and spinach greens
   Radish tops and chick pea beans.

2. Vegetables make your teeth strong and fine
   Bones tough and hard as iron.

3. In all vegetables there is hidden wealth
   To your whole body they bring good health.

GHIR GHIR AI RE

This folk song is a real celebration of the coming of the rain, a season bringing relief from the heat and dust of the desert.

The *chatak* is a bird with special significance to the rainy season. It is said that his song is a call for one very particular drop of rain (*swathi*) to quench his thirst. No other drop will do, so he waits and sings for this drop all during the rain.

Chorus
Traditional Hindi
1
Ghir ghir a - i re ghir ghir
Gheer gheer ah - ee ray
(Repeat only in Introduction)
4
a - i re ghir ghir a - i re ba -
buh-
7
da - ri - ya ka ri ka - ri re ba - da - ri - ya ka ri
duh-ree-yah kah ree kah - ree ray
10
ka - ri re ba - da - ri ya ka ri ka ri
Fine
13
re ghir ghir a - i re
Verse
16
1. Sa - van bar - se bha - don bar - se bar - se cha ron
Sah-vah-neh bar - say bhah- dõ bar - say bar - say chah rõ

19
Mas ba - ras ba - ras ke du - ni - ya bhi - je
Mah - seh buh-rŭs buh- rŭs kay dōō-nee-yah bee - jay
1.
2.
22
bhi - je hai bi ha - ri ha - re ba
bee - jay heh bee hah - ree hah - ray buh -
25
da - ri - ya ba - da - ri ya ba da - ri ya ka - ri
duh-ree-yah
D. S. al Fine
28
ka ri re ghir ghir (Chorus)

Chorus:
Thick black clouds are gathering together
And filling up the sky all around.

Verses:
1. Rain pours for months; it falls constantly.
   It is raining so hard the world is drenched.
   Even Lord Krishna is wet.
   Small clouds keep gathering.

2. The *chatak* sings, the *koyal* (cuckoo) sings,
   And the peacock dances.
   The *papiha* sings, "Where is my beloved?"
   Small clouds keep gathering.

3. The beautiful season of rain has come,
   All are singing songs of joy.
   My beloved has gone to another country
   And the vagabonds are teasing me.
   Small clouds keep gathering.

Chorus:
Ghir ghir ai re, ghir ghir ai re (2 X on Intro)
Ghir ghir ai re badariya kari
Kari re badariya kari
Kari re badariya kari kari re
Ghir ghir ai re

Verses: (Repeat 1st and 2nd lines)
1. Savan barse bhadon barse barse charon mas.
   Baras, baras ke duniya bhije bhije hai bihari.
   Badariya badariya badariya kari kari re.

2. Chatak bole koyel bole mor jhum ke nache.
   Aur papiha pipi bole piha ko pukare.
   Badariya badariya badariya kari kari re.

3. Barkhaki rut ai suhani sab mil mangul gaven.
   Piya hamare gaye bideswar chhe den hai batmare.
   Badariya badariya badariya kari kari re.

NA BANDHA NA

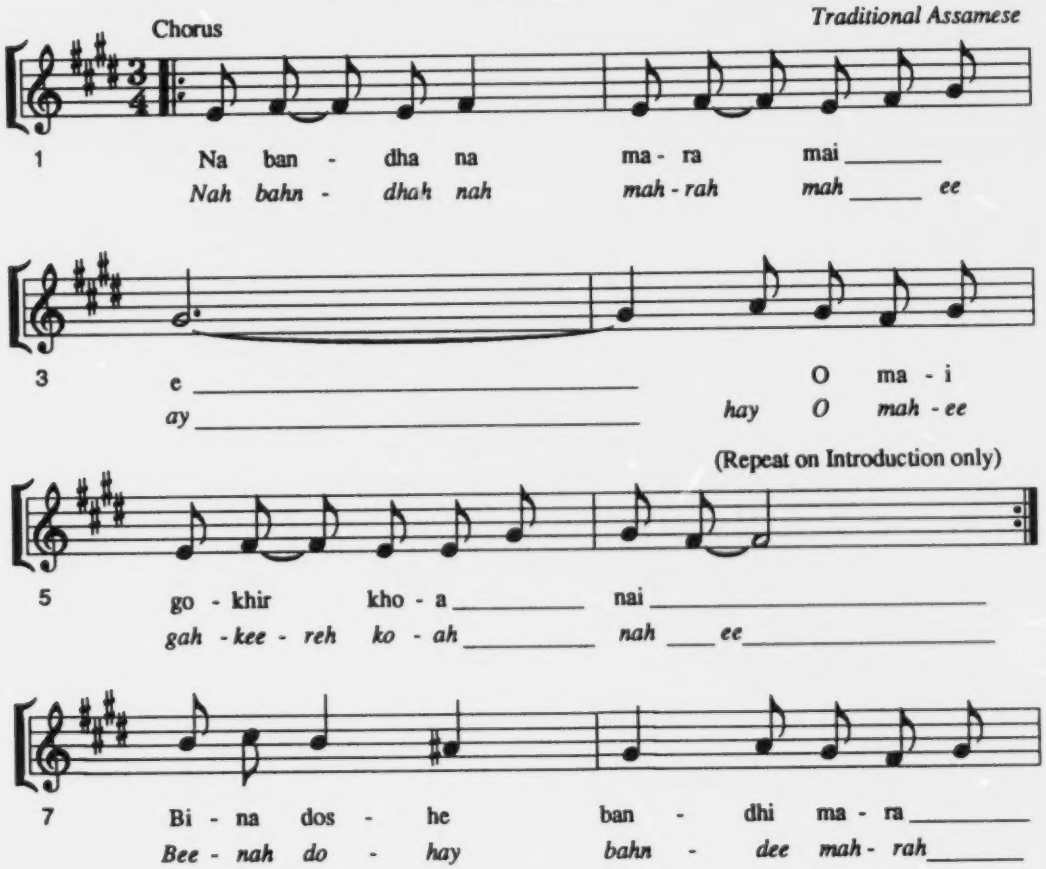
Stories of the god Krishna as a mischievous and miraculous young child are popularly known. One very famous story is the subject of this folk song from Assam. Krishna often stole butter (not unlike getting into the cookie-jar) and then shared it with his playmates. Yasoda, his foster mother, once caught him in the act. Krishna quickly responded, "O Mother, I don't know who upset the buttermilk. Let me go." Yasoda laughed, took him home and tied him up to keep him from getting into more mischief.

In this song, Krishna pleads, trying another tactic to escape his punishment:

Don't bind me, mother,
You are tying me without reason
Just because I'm not your son.

The singer sympathizes with Yasoda:

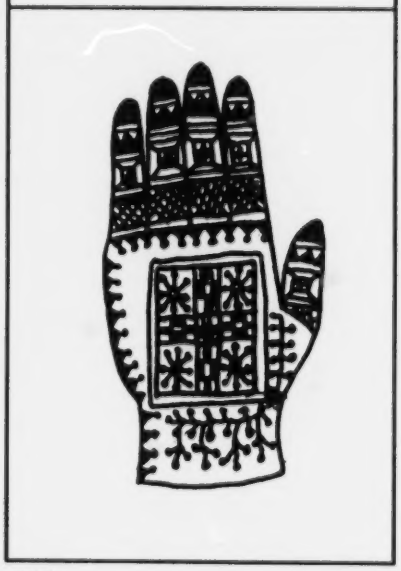
See poor mother's predicament.
Krishna is God, so he knows everything.
He has really tied himself.


Chorus
Traditional Assamese
1
Na ban - dha na ma - ra mai _____
Nah bahn - dhah nah mah - rah mah _____ ee
3
e _____ O ma - i
ay _____ hay O mah - ee
(Repeat on Introduction only)
5
go - khir kho - a _____ nai _____
gah - kee - reh ko - ah _____ nah ___ ee _____
7
Bi - na dos - he ban - dhi ma - ra _____
Bee - nah do - hay bahn - dee mah - rah _____

9
pa - rar pu - tro pai _____ O ma - i
pah - rar poo - tro pah _____ ee O mah - ee
First time repeat Chorus
11
go - khir kho - a _____ nai _____
gah - kee - reh ko - ah _____ nah ee _____
Verse
13
1. E - hi bo - li _____ kan - di - lan -
Ay - hee bo - lee _____ kahn - dee - lahn - to
3
3
15
pro - bhu zo - du _____ mo - ni _____
pro - boo zo - doo _____ mo - nee _____
17
To - tha - pi _____ zo - hu - aye
To - tah pee _____ zo - hoo - ahee
19
Ban - dhe ta - ni ta - ni (he) O mai _____
Bahn - day tah - nee tah - nee hay O mah - ee
Da Capo
21
go - khir kho - a _____ nai _____
gah - kee - reh ko - ah _____ nah ee

Verse
23
2. Noo - zu - ri la pa - se a - gul
Nōō - zōō - ree lah pah - say ah - gōōl
3
3
25
du i zo - ri
dōō ee zo - ree
27
A - ro zo - ri a - ni ban - dhe
Ah - ro zo - ree ah - nee bahn - day
29
zo - hu - a sun do - ri (he) o mai
zo - hōō - ah hun do - ree (hay) o mah - ee
Da Capo
31
go - khir kho - a nai
gah - kee - reh ko - ah nah - ee
Verse
33
3. Ma - jor kho mo dek - hi
mah - yo - reh ho mo day - kee
3
3
35
mo - ne mo - ne gu - ni
mo - nay mo - nay gōō - nee

37
kri - pa - mo - ye kri - shne ban - d
kree - pah - mo - yeh kree - shnay bahn - deh
39
ho lai - lek a - poo - ni (he) o mai
ho lay - lay - kek ah - poo - nee hay o mah - ee
Da Capo
41
go - khir kho - a _____ nai _____
gah - kee - reh ko - ah _____ nah - ee _____



MEHANDI

Songs in India are often learned by rote. Each line is heard and then repeated. This is done over and over again until the entire song is learned. The song that follows is recorded on the audio cassette which accompanies this book. See if you can master the words and tune just through listening.

Mehandi is a song which tells about the painting of a young bride's hands. By tradition the intricacy of design, amount of painting, and beauty of the final pattern are said to be a reflection of the amount of love and success which will characterize this marriage. The bridegroom's sister usually is the one who applies the *mehandi* paintings to the bride's hands. In this song the sister-in-law teases the bride about the fact that she has added more painting to her own hand in order to increase the love in her marriage.

Chorus:
Mehandi te bhabi maand enu enu rang gayo
Gujarat re, mehandi rang layo.

Verses:
1. Bhabi gunteene baye-e baat kya hae
Bhabi rang tamaro haath re, mehandi rang layo.

2. Nano devario garo - o laad ko
Kahe rang tamaro haath re, mehandi rang layo.

3. Haath rangeema dera - a soon karo
Reno jo na aaro - o pardes re, mehandi rang layo.

Chorus:
With the amount of *mehandi* I have put on your hand
The whole of Gujarat could be painted.

Verses:
1. What is this? How is it there is so much color in your hand?

2. Everybody look, see how much color there is!

3. It seems as though she put more color herself
Into her own hand!

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SAVAN

The most important part of the rainy season is the month of *Savan* (usually from mid-July to mid-August) in which many Hindu festivals and religious observances occur.

In this song the young woman sings, "*Savan* has come, so bring me a colored *sari*." The *lehria sari* print she orders for the season is brightly colored with diagonal strips like waves, as opposed to the *bandni* (pinched) tie-dyed type of fabric. In the verse the woman sings to her loved one, "You are the ornament in my hair," and he replies, "I am your earring." "You are my ornamental jewelry and I am your *raki*" (bracelet).

Rajasthani

Chorus
1
Sah - vah neh ah yo lay - ree-o rahn gah-deh rah-see yah - sah
4
vah-neh ah yo sah-vah - neh ah-yo lay-ree- o rahn gah-deh rah-see yah sah
Fine
Verse
7
vah-neh ah yo Tay - cho jee mah-rah see-reh kee-o rah-khee ree
10
May choō o - go - ree may choō o - go - ree May choō kah nah - rah
Da Capo
13
poō- leh bahn-guh-ree sah vah-neh ah yo

HIND DESH

The country of India is rich in its diversity of peoples and cultures. But in that variety is unity. This Hindi folk song presents a series of metaphors to describe that diversity and oneness.

Chorus
1
Hind _____ desh _____ ke ni - wa - si
Hin - deh day - heh kay nee - vah - see
3
sa - bhi ja - na ek _____ hain
ah - bhee jah - nah ay - keh hā
5
rang _____ rup _____ vesh _____ bha ___ sha _____
rŭn - geh rōō - peh vay sheh bhah shah
7
cha _____ he _____ a - nek _____ hain.
chah _____ hay _____ ah - nay - keh hā.
Verse
9
1. Be - la gu - lab _____ ju - hi
Bay - lah gōō - lah - beh jōō - hee
11
cham - pa cha me _____ li _____
chŭm - pah chah may _____ lee _____

13
Pya - re pya - re phul _____ gun - dhe ___
Pyah-ray pyah - ray pōō - leh gōōn - day ___
Da Capo
15
ma - la ____ mein ek _____ hain.
mah - lah may ay - keh hā.
Verse
17
2. Ko _____ yel ki kook _____ nya - ri
Ko _____ yel kee kōō - keh nyah - ree
19
pa - pi - he ki ter _____ pya -
pah - pee - hay kee tayr _____ pyah - ree
21
Ga ra - hi ta - ra - na bul - bul
Gah ruh - hee tah - rah - nah bōōl - bōōl
Da Capo
23
rag _____ ma - gar ek _____ hain.
rahg _____ muh - gur ay - keh hā.
Verse
25
3. Gan - ga Ja - mu - na Brah - ma - put - tra
Gŭn - gah Jah - mōō - nah Brah - mah - pōō - trah

27
Kri - shna Cau - ve ry
Kree - shnah kah vay ree
29
Ja - ke mil ga in sa - gar mein
Jah - kay meel gah een sah - gar mẽ
Da Capo
31
hu - ir sub ek hain.
hoo̅ - eer sub - beh ay - keh hā.

Chorus:

All the people of India are one
Even though their color, dress and languages differ
Yet they are all one.

Verses:

1. The *bela, gulab, juhi, champa* and *chameli,*
   All different flowers are woven into one garland.

2. The sounds of the *koyal* (cuckoo), *papiha* and
   Bulbul (nightingale) are distinctive
   But the song they sing is the same.

3. The Ganga, Jamuna, Brahmaputra
   Krishna and Cauvery are all different rivers
   But they all merge into one ocean.

BHASHLANNI VARAINA

This Telugu song addresses the diversity and unity of India in a patriotic and poetic way. After the song is sung in its entirety on the audio cassette, it is taught line by line. This gives the student an opportunity to learn music in the traditional rote style commonly practiced in India. The Western notation has been omitted for that reason.

Transliteration:

Bhashlanni varaina bhavamokkate
Rajyalu varaina rashtramokkate
Mathalanni varaina manasulokkate
Tatvalu varaina dharmamokkate
Yeeseem laseem lenni lechina
Teeraina mathalli deshmokkate
Veshalu bhedalu velu tochina.

Varu veerantanu bharatiyule
Nadulato girulato nindiyunnadi
Papalu kadigeti punyabhoomidi
Dharmadharmamulanni thelisi yunnadi
Needeshkhyatulanu nilupusahodara.

Translation:

Our languages are many but they all express the same emotions.
We have different states but they are part of one country.
There are many creeds, castes and religions but man is one.
There may still arise some regions with new names
but they only add to the beauty of this motherland.
Externally there are differences in the ways of
dressing and eating but we are all Indians.
This motherland of ours is full of holy mountains and
sacred rivers.
This blessed land has the power to wash one's sins.
O my brother, keep the flag of this motherland flying high.

Credit: The translation and audio cassette version of this song were prepared by the Centre for Cultural Resources and Training (CCRT) in New Delhi.

HI ANADI SANSKRUTI

Chorus

Traditional Marathi

1

Hi a - na - di San - skru - ti Hi a - nan - ta

Hee ah -nah - dee Sahn - skroo - tee Hee ah - nahn - tah

4

Bha - ra - ti Roz ___ a - run ___ chan - dra - ma

Bhah - rah - tee Ro - zeh ah - rōō - neh chŭn - drah - mah

7

A - ra - tis ___ u - ga - va - ti ___ Hi a - na - di

Ah - rah - tee - seh ōō - gŭh - vuh - tee ___

Fine Verse

10

San - skru - ti 1. Dha- ru - ni chha - tra sa - wa - li

Dhah-rōō-nee chah - trah sah - vah - lee

13

Ma - ya bhu - mi chya shi - ri Ha u - ge u-

Mah - yah bhōō - mee chyah shee - ree Hah yōō - gay ōō

16
ge ___ ub - ha A - chal ___ raj _____ hi - ma - gi - ri
gay ___ ōō - bah Ah-chah - leh rah- jeh hee - mah - gee - ree
19
Char ___ ni ar - ghya dya ___ va - ya ____ Sin - dhu la - ha - ri
Chah-reh-nee ar - gyah dyah __ vah - yah ___ Sin - dhōō lah - hah - ree
Da Capo Verse
22
u - sa - la - ti _____ 2. Ta pa - vi - tra bhu - va - ri
ōō - suh-lah- tee _____ Tah pah - vee - trah bhōō - vah - ree
25
Ram _____ Krish - na jan - ma - le Ved _____ ho - vu
Rah - meh Kree - shnah jahn - mah - lay Vay - deh ho - voo
28
hi i - the Mur - ta dhyan _____ pra - ga - ta - le
hee ee - tay Moor - tah dyah - neh prah- gah -tah-lay
31
Bhas _____ Vyas _____ Val - mi ki Ka - vi i - the - cha
Bhah - seh Vyah - seh Vahl - mee kee Kuh-vee ee - tay - chah
Da Capo Verse
34
ni - pa - za - ti _____ 3. Ad - ha - ri a - mu chya sa - da
nee - pah - zah-tee _____ Ah -dah-ree ah - moo chyah sah - dah

37
Man - tra shan - ti cha a - se Ka - dhi - hi ma - na
Mahn - trah shahn - tee chah ah - say Kuh -dee - hee mah - nah
40
va - sa - ve Va - i - ra a - mu cha na - se
vah - sah - vay Vuh-ee- rah ah - moo chay nah - say
43
An - ta - rat _____ as - mi - ta Pa - ri sa - dai - va
Ahn - tah-rah - teh ah - smee - tah Puh-ree sah- day - vah
Da Capo
46
za - ga - ti _____
zah - gah - tee _____

Chorus:

This is our ancient traditional culture
Every day sun and moon rise to pay their tribute.

Verses:

1. It is as if Himalaya, the prince of mountains
   Is holding an umbrella on the head of our motherland
   And the waves of the ocean are washing her feet in respect.

2. Rama, Krishna and poets like Bhas, Vyas and Valmiki
   Were born on this sacred land.
   This is our ancient traditional culture
   Every day sun and moon rise to pay their tribute.

3. The mantras of peace are always on our lips
   We have no enmity towards any human being.

VA VA VA

This Tamil song was written before Independence. It calls for future generations of India to awaken and make India prosperous in every field.

On the audio cassette this song is sung first in its entirety. Then it is presented line by line. The music is not written here. It is suggested that, since there are opportunities to listen and repeat, the song be learned in the traditional rote manner. This method is commonly practiced by music students and their teachers in India.

Transliteration:

Va Va Va
Oli Padaitta Kanninay Va Va Va
Urudi Konda nengiñay Va Va Va
Kani Padaitta moliyinay Va Va Va
Kadumai konda Tolinay Va Va Va

Teliyu Petra Madiyi nai Va Va Va
Sirumai kond pongu Vai Va Va Va
Yelimai kondu Irangu Vai Va Va Va
Yeru Pol nadai Nai Va Va Va

Illaiya Bharadatinai Va Va Va
Yadiriea Valatinai Va Va Va
Kalailauda Nattila Nindrerum
Udaya Nairuppave Va Va Va
Kalailauda Nattile Munpole
Kalai Shirakka Vandanai Va Va Va
Vilaiyu Manbu Yavum Partanai Pole
Villi Nai Vilakku Vai Va Va Va

Translation:

You have light in your eyes
You have the will and sweet words in your voice
You get infuriated when you see meanness.
You bow down before simplicity.
You are like a strong bull when you walk.
You, the younger generation, we request you to come forward.
The land has lost the light, there are no heroes and no Independence
You come like the rising sun
For the land which has lost its glamour.
You come and take it to its original glory.

Credit: The translation and audio cassette version of this song were prepared by the Centre for Cultural Resources and Training (CCRT) in New Delhi.

HAM HONGE KAAMYAB

India is a land of many people, many languages and many regions. A song that speaks for unity and equality in India as it has in America is *We Shall Overcome*. This is a favorite song among school children throughout the country and is often heard at assemblies.

1
Ham hon - ge kaam _____ yab _____ Ham -
Hŭm hō - gay kah - meh yahb _____ Hŭm __
4
hon - ge kaam _____ yab _____ Ham hon - ge kaam _____
hō - gay kah - meh yahb _____ Hŭm hō - gay kah - meh
7
yab ek din _____ O ho
yahb ayk din _____ O ho
10
man me hae vi shwas _____ poo - ra hae vi
mŭn may hay vee shwahs _____ poo - rah hay vee
13
shwas Ham ___ hon - ge kaam - yab ek
shwahs Hŭm ___ hō - gay kah - meh yahb ayk
16
din _____
din _____

1. Ham honge kaamyab (We shall overcome...)
   Ham honge kaamyage
   Ham honge kaamyab, ek din
   O ho man me hae vishwas, poora hae vishwas
   Ham honge kaamyab ek din.

2. Ham chalenge saath saath (We'll walk hand in hand...)
   Dale haathon me haath
   Ham chalenge saath saath, ek din
   O ho man me hae vishwas, poora hae vishwas
   Ham chalenge saath saath ek din.

3. Hamen dar nahin hae aaj (We are not afraid...)
   Hamen dar nahin hae aaj
   Hamen dar nahin hae aaj, ek din
   O ho man me hae vishwas, poora hae vishwas
   Hamen dar nahin hae aaj ek din.

4. Rahegi shanti chaaron oar (We shall live in peace)
   Rahegi shanti chaaron oar
   Rahegi shanti chaaron oar, ek din
   O ho man me hae vishwas, poora hae vishwas
   Rahegi shanti chaaron oar ek din.

JANA GANA MANA

The National Anthem of India, *Jana Gana Mana* (Morning Song of India), is sung by school children everywhere in India. The famous poet Rabindranath Tagore, the first Asian to win the Nobel Prize for Literature, composed the anthem. This is his own translation:

Thou art the ruler of the minds of all people,
Dispenser of India's destiny
Thy name arouses the hearts of the Punjab,
  Sind, Gujarat and Maratha
Of the Dravid, Orissa and Bengal.
It echoes in the hills of the
  Vindyas and Himalayas
Mingles in the music of the Jamuna and Ganges
And is chanted by the waves of the Indian Sea
They pray for thy blessings and sing thy praise
The saving of all people waits in thy hand
Thou dispenser of India's destiny
Victory, Victory, Victory to thee.

Rabindranath Tagore

1
Ja - na ga - na ma - na a - dhi na
Jah - nah gah - nah mah- nah ah - dee nah
3
ya - ka ja - ya hay bhar - a - ta bha - gya vi - dha____
yah - kah jah -yah hay bhar - ah - tah bhah - gyah vee- dah____
5
ta _____ Pun - jab _____ Sindh_____ Gu - ja -
ta _____ Poon - jah - beh Sin - deh Goo - jah
7
ra - ta Ma - ra - tha____ Dra - vi - da Ut - ka - la
rah - tah Mah- rah - tah____ Drah - vee- dah Oot - kah - lah

9
Ban ga Vin - dhya Hi - ma - cha - la
Bahn gah Vin - dyah Hee-mah - chah- lah
11
Ya - mu - na ___ Gan - ga U - chha - la ja - ladh ___ ta
Yah - mōō-nah ___ Gŭn - guh Oo - chah- lah jah - lah - deh tah
13
ran - ga Ta - va su - bha na - may ja ___
rŭn - guh Tah- vah shoo -bah nah may jah ___
15
gay ta - va su - bha a - si - sa ma
gay tah- vah shoo -bah ah - shee-shah mah -
17
gay ___ ga - hay ta - va ja - ya ga -
gay ___ gah - hay tah - vah jah -yah gah
19
tha ja - na ga - na man - ga - la day
tah jah- nah gah - nah mahn - gah- lah dahee
21
ya - ka ja - ya hay bha - ra - ta bha - gya vi - dha __
yah- kah jah- yah hay bhah - rah - tah bhah - gyah vee- dhah ___

The Pledge of India is often said in school by children. By saying it children are reminded of the respect they should show to their family, friends and country.

India is my country.
All Indians are my brothers and sisters.
I love my country and
I am proud of its rich and varied heritage.
I shall always strive to be worthy of it.
I shall give my parents,
teachers and all elders
respect and treat everyone
with courtesy.
I shall be kind to animals.
To my country and people
I pledge my devotion.

MAHRA BAL HO MARA

Smoothly *Adapted from Parsi Lullaby*

1
Mah - rah ___ bahl ho ___ mah - rah Ahn - ko nah tah
1.
2.
6
rah tah - roo ___ Shoob tah - jo Mah - jo
11
Ah - shee - sheh ___ tah - ree mah - teh nah
16
par var a - meen kah ___ ray ___

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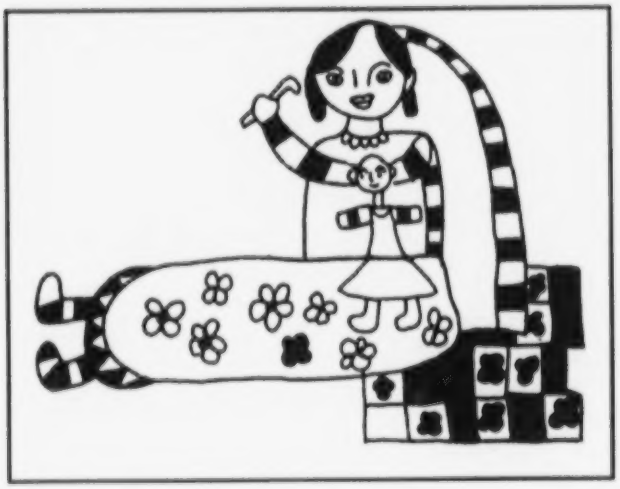
21
_____ Par - var - nah prem meh mah ____ jee - vah voo Sah
26
dah par - var nah prem - mah jee - vah voo Sah dah Sah tyah
31
neh ___nyak Vee- chah - ri Mah-rah Vah Bahl ho _____mah - rah Ahn
36
ko nah tah rah _____ tah ___ roo Shoob tah jo

My child mine
Star of my eyes
May you be well
You are a blessing to our family
In our family may love continue
And may truth and good thoughts
Always be with us.



AAAA JA RI

Freely

Adapted

A
1
Aa aa - ja ri aa aaa nin
Ah jah ree ah ah nin
3
B
6
di a tu aa Du - ni ya hae
dee ah too ah Doo - nee yah hay
11
te ri goad men tu
tay ree go deh mẽ too
16
ne ye kya ja du ki ya
nay yay kyah jah doo kee yah

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Verse
A
21
1. So
So
26
ee ka - li so ya cha - man
ee kuh - lee so yah chuh - mŭn
31
pe pal ta - le so ee
pee puh - leh tah - lay so ee
36
ha - wa
huh - vah
B
A
Verse
41
2. San sar ki
Sŭn sah reh kee
46
raa ni hae tu raa ja
rah nee hay too rah jah
3
51
Hae me ra laa d - la
Hay may rah lah deh - lah

56
Sab kho
Suh - beh ko
61
gay te - re rang me Aa
guy - yay tay - ray run geh may Ah
66
ke i - se sa - pa - ne di kha
Kay ee - say suh -puh-nay_ dee kah
A
71

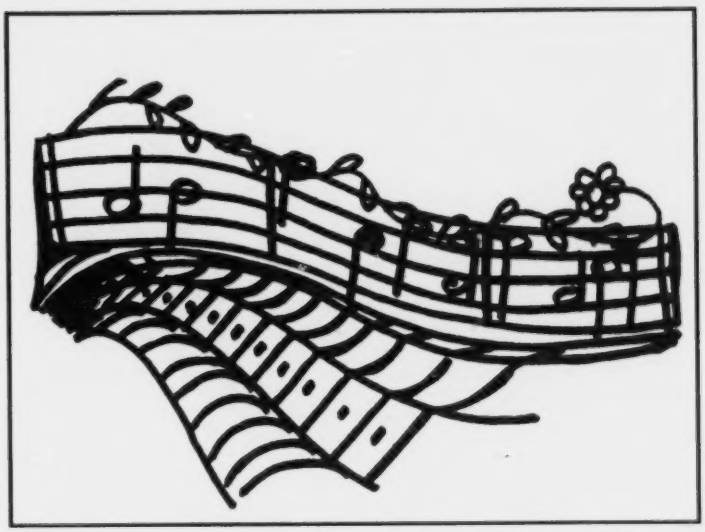
Chorus:

Come, sleep, come over.
The whole world is in your lap.
What is this magic you perform?
Come sleep, come over.

Verses:

1. The little bird sleeps
   The garden sleeps.
   Under the pipal tree
   Even the breeze sleeps.

2. You are queen of the world.
   My dear little one is the king.
   Everyone is charmed by you.
   Come and show him dreams.



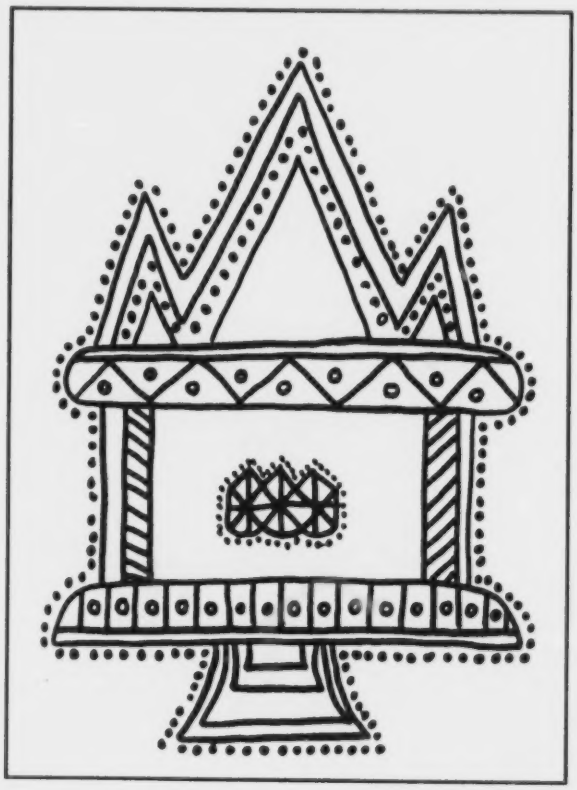
NUNDERJEE
RA LA LA

The legends of Krishna are widely known throughout India. The devotion of the *gopis* (shepherd women) to their Lord Krishna, pictured in countless paintings and decorations often found in homes, represents the devotion (*bhakti*) of people to God. The *gopi* is the human soul responding to the irresistible sound of the call of God, the voice and music from the flute of Krishna. This *bhajan* is a song addressed to Krishna about the sweetness of that sound. A *bhajan* is often accompanied by rhythm instruments and is characterized by countless repetitions of verses chanted in unison.

1 Nŭn-der-jee rah - lah lah pay-ron-tah-ree mah ___ lah ___ Nŭn-der-jee rah
6 lah lah pay-ron-tah-ree mah lah rah-dyeh Shah-meh pya-rah lah-gay O ____
1.
2.
11 Nŭn-der lah lah rah-dyeh lah Pay day kah dŭm pah-rah

151

16 bŭn - seh ree bah jah___ ee ____ Tah-ree go wah do - ray ah-vay O___ Nŭn- der
21 lah____ lah _____ Rah-dyeh shah- meh pya - rah lah gay O ___ Nŭn-der
25 lah_____ lah _____ Nŭn-der-jee-rah lah lah pay-ron tah-ree mah__lah___
30 Rah-dyeh shah-meh pya - ree lah-gay O____Nŭn-der lah___lah__



MAHEE MARAY

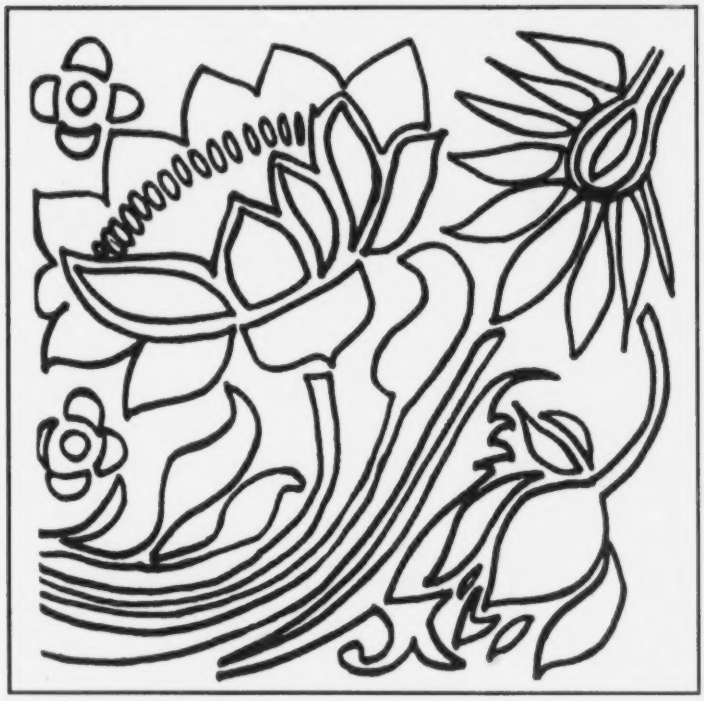
A religious song is called a *bhajan*. This traditional Rajasthani *bhajan* is addressed to God. A free translation:

You are strength to the weak
You are money to the poor
I'm not asking for wealth
But for a contented mind.
I offer you my heart
Since I have nothing
A thief has nothing to
steal in my house.

Adapted Bhajan

Fine
1
Mah - hee mah - ray Nee-reh bhe-leh ko bhe-leh rahm
5
Mah - hee mah - ray nee-reh dhon-neh ko dhun-neh rahm
9
Nee-reh dhon-neh ko dhun - neh rahm mah-hee mah-ray
Da Capo al Fine
13
nee-reh bhe-leh ko bhe leh rahm

Verse
17
Jo - nah koo - tay mah -ray _____cho-ray ko-nay loo _____tay
21
ray _____ Jo - nah koo - tay mah ___ ray cho-ray ko-nay
25
loo_____ tay ray _____ Mah ___
D.S. al Fine
29
ray ah-beh kee-bay lah-may ah-vay kahm _____ Mah-hee mah-ray



JYOTI SE PRABHU KI

A
1
Jyo - ti se pra - bhu - ki door hae an -
Jyo - tee say prah - bho - kee dōōr hay ŭn
B
3
5
dhiya ri phool u thi man mein
dheeyah ree pōō - leh - ōō tee muh - neh mẽ
9
preem ki phul - wa - ri Jyo - ti se
pray - meh kee pōō- leh-vah - ree Jyo - tee say
Fine
Verse
13
pra - bhu ki 1. Tan man hae tu
prah - bho kee Tuh-neh muh-neh hay tōō

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17
sab dhan _hae tu _____ Ma - lik _hae tu _____
sub dhuh-neh hay too _____ Mah - li - keh hay too _____
21
jee - van hae tu _____ Jal ___ thal _____ mein
jee - van hay too _____ Jul-leh tuh - leh _ mẽ
25
ba dal _____ mein _____ Shak - ti te - ri _____
bah - duh - leh mẽ _____ Shuk - tee tay - ree _____
29
gar - _ jan _ hae tu _____ Kan _ kan _ mein gunj u _____
guh-reh juh-neh hay too _____ Kuh-neh kuh-neh mẽ goonj oo _____
33
thi _____ cha - vi te - ri ny - a - ri
tee _____ chah - vee tay - ree - nyah _____ ree
Verse
B
37
2. Shab - d - te ra _____ gunj _____ u -
Shub-deh tay - rah _____ goon - jeh oo -
41
tha _____ Jaag - u - thi _____ te - ri la -
tah _____ jah - geh oo - tee _____ tay - ree lah -

45
gan Kri pa te - ri muk - ti me -
gŭn Kree - pah tay - ree mook - tee may -
49
ri Te - ra va - chan saath ra -
ree Tay - rah vuh chŭn sah - teh ruh
53
he soon le o pra - bhu ji
hay soon lay o prah - bho jee
3
57
vin - ti ha - ma ri
vin - tee hah - mah - ree

Chorus:

With the light from the God
Darkness is abolished
With the light the heart is inspired
It blooms like a flower in the light.

Verses:

1. You are body and you are soul
   You are lord and you are life
   In water, on earth, in clouds,
   The power is yours.
   The moving power which gives thunder to the clouds is yours
   The sound of each thing is an image of you.

2. Your voice can be felt and heard by us
   It has risen and reaches out to us.
   It awakens us to worship you.
   Consideration of you is my immortality
   And your word will always be with me.
   God, listen to my prayer.

PUPPETS

Woven among the brilliant threads of India's folk history is the tradition of puppetry, its drama-by-proxy. Although the puppeteer is the intelligence behind every performance, the puppet is the star. No one knows exactly when puppets first appeared or where, but it is known that these little creatures have been telling stories of gods and heroes in the Indian subcontinent for thousands of years. There is even evidence to suggest that puppet performances preceded live drama as a form of public communication. While today the stage manager for a production is known as the *Sutradhara*, the word *Sutradhara* in its ancient context meant string puller. This would imply that the person in control of the performance was a puppeteer.

The ancients imparted urgent information about life and death, beliefs and values through story telling and drama. Perhaps because disguises such as puppets, masks or costumes, produced an aura of mystery or power, they were used in order to empower the stories. Or, they may have been used to disguise performers, hide them from the wrath of the celestials they portrayed.

The influence of these dramas continues in India today. Episodes from *Ramayana* and *Mahabharata*, the great religious epics of Hindu India, show up in every kind of artistic expres-

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sion. Plots for TV shows and movies often revolve around the ancient epic themes. Puppet shows, live theater performances and dances still draw from them. Children's literature does the same. (Comic books of mythical heroes are one popular example.)

In time, puppets even came to be chroniclers of (biased) history. For example, during the middle ages in north India, great Rajput kings patronized court and nomadic puppeteers as well as musicians, artists, poets and philosophers. Dramatic stories about a king's exploits were the price paid by artists in exchange for patronage. The king and his court enjoyed seeing themselves as tiny people fighting and dancing on a stage. They howled at humorous improvisations which made the stories even better. Generous rulers sponsored public performances for the common people *to teach them about royal power and generosity and about the wealth and wisdom of their king*, even if it *was* exaggerated. Of course, their subjects could enjoy themselves in the bargain which was not bad public relations. You might compare the old-time puppet or drama communication with today's "media" communication. Both methods create popular images for leaders or celebrities.

But the ancient forms of puppetry are dying. Patron kings who used to support communities of puppeteers, exist no longer. Wealthy village leaders may support a performance now and then, but only on special occasions. Traditional puppet masters are old, if indeed they still live, and there are few student followers. Things change.

A new kind of puppetry has been emerging in India. In some Indian schools, puppets are used to teach health habits, literacy, and other subjects. (The skit "Harmony" in this section of *Shilpa* is an example of such a playlet written by Indian students.) A number of government and privately funded programs take puppets to villages for educational reasons. Puppets even provide political commentary and sometimes campaign for favorite candidates before an election. Indians are experimenting with many creative uses for these tiny folk.

What follows are brief descriptions of several Indian puppet styles, both traditional and contemporary. The list is not complete.

KINDS OF PUPPETS

Traditional puppets in India come in four basic forms but each form has variations and some employ combinations of the basic forms.

The four basic styles are:

- hand or glove puppet;
- rod puppet;
- string puppet; and
- shadow puppet

Contemporary puppeteers stretch the definition of puppet and work with such forms as stick puppets, bag puppets, finger puppets and masks on live actors. Even hand shadows fall into the category of puppets.

Glove Puppets

Glove puppets have been used in the states of *Madras* and *Kerala* and among some of the aboriginal peoples of India. This kind of puppet is manipulated by placing the hand inside the puppet's sleeve-like skirt with fingers extended into the arms and head. The puppet's long garment hides the puppeteer's arm. Heads can be ornate or plain and they can be wood or papier-mâché. If a wood head is used, a sizeable hole must be drilled into the bottom of the neck so the fingers can control the head and keep it from wobbling.

Rod Puppets

Bengal and *Orissa* are the states where rod puppets were most widely used. A rod puppet is actually an extension of a glove puppet. In its simplest form, the body of a rod puppet is rigid

and is supported by a sturdy stick or rod held by the puppeteer. The arms are flexible, and slim rods are attached to each of them. The puppeteer usually manipulates the arms by moving the rods from below.

A rod puppet from *Bengal*, or *Putul Nach*, is manipulated in a most interesting manner. The rod that supports the main puppet body is attached at the puppeteer's waist. He uses slender rods to manipulate head and arms. As he works, he moves and dances, and so does the puppet. His motion tranfers to the puppet's body because of the attachment. This is a visible example of the relationship between puppet and puppeteer.

String Puppets

The most widely known string puppet from India is the *Kathputli* from *Rajasthan*. Even though today the plays using these puppets are abbreviated, almost like demonstrations, the little single-stringed wooden heads still do perform. Most *Kathputli* are manipulated by a single string attached to the top of the puppet's head and again at its mid-back. The puppeteer twists the string into and around his fingers in order to manipulate the legless, skirted creature. Special characters such as a man on a horse and jugglers or dancers may require more than one string. Complicated five-to-seven-string adaptations of *Kathputli* are in use today too and seem to be a concession to the versatility of modern marionettes.

Yakshagana puppets are the pride of the state of *Karnataka*. They are intricate and ornate models of the dance drama by the same name from that area. Since these puppets have several strings, they can put on a convincing and beautiful performance.

The *Bommalatam*, a string and rod puppet from *Tamil Nadu*, is an exciting blend of strings and rods. The puppet is suspended by strings which are attached to a padded ring worn on the puppeteer's head. He manipulates the jointed arms from above (instead of from below as is done with most rod puppets).

Shadow Puppets

Indian shadow puppets can range in size from ten or twelve inches in height to three, even four feet. Some puppet makers claim that the leather used for these puppets is "non-violent" or leather from animals that died naturally. This is important in a country where many people believe it is wrong to take the life of an animal. The leather is tanned and sanded to remove hair and to prepare a smooth, translucent surface for the paint. If colored paint is used on features and clothing, the translucence of the leather creates delicately tinted images on the screen. The story of *Rama* and *Sita* in this section of *Shilpa* is designed to be told with shadow puppets. Patterns and instructions are supplied here too.

Indian shadow puppets are the granddaddies of the more streamlined shadow puppets from Southeast Asia. Both Indian and Southeast Asian shadow puppets still perform the stories of the great *Hindu* epics for which they were originally designed.

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USING THE PUPPET SECTION

This section of Shilpa can be used by itself or with other parts of the book. For instance, the puppet patterns on pages 181 through 198 may be used to present the skits given here, or they may be used to dramatize stories of your own choosing. The two *Panchatantra* stories, "The Elephants and the Mice" and "The Banyan Deer" (pages 88 and 91 respectively) can find characters among the pattern pages in this section. Designs and activities in the Folk Crafts section of *Shilpa*, together with music activities in the Folk Music section, will brighten props and lend authenticity to a production of any of the puppet skits. Masks on pages 199 through 202 become an art activity, or they can be a disguise for *live* actors taking part in a puppet skit. Incidentally, the combination of live actors and puppets is an exciting mixture. Actors - usually in front of or beside the puppet stage - interact both with puppets *and* audience. This interaction enhances the dynamic relationship between the live audience and the doll-like actors on stage.

Shilpa is a book of creations. Part of the creation is the person who opens these pages and becomes involved with what's on them.

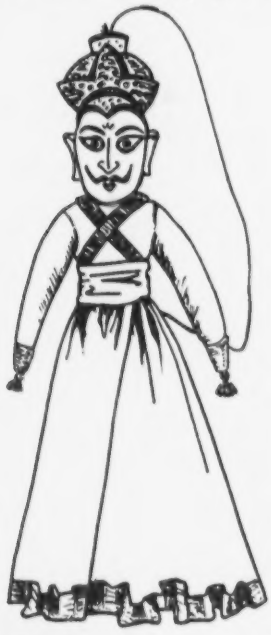
This section is composed of four parts. They are as follows:

- Introduction, page 143
- Skits
  Rama and *Sita*, page 147
  (for older students or adults)

  Little Fish, Big Elephant, page 161
  (for young students)

  Harmony, page 168
  (for science/conservation class)

- Puppets to Make/Stages, page 176
- Puppet and Mask Patterns, page 181



ILLUSTRATIONS

Page 143 *Yakshagana* puppet
Page 145 *Bommalatam* puppet
Page 146 *Kathputli* adaptation *(top)*
Kathputli puppet *(bottom)*

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RAMAYANA

Ancient Indian literature produced two major epic works, the *Mahabharata* and the *Ramayana*. Both are Hindu religious epics with larger-than-life heroes, models for living. *Ramayana* is probably the more popular and its influence over the centuries is evident in wood carvings and paintings, in song, dance and drama.

The skit on the following pages relates only a few of the many adventures of *Rama* and *Sita* and *Rama's* brother *Lakshmana*. The epic itself contains about twenty-four thousand verses and takes about twenty-four hours to recite from beginning to end - at top speed. Hero *Rama* represents the perfect king and husband, while *Sita* epitomizes the pure and faithful ideal Hindu wife. Brothers *Lakshmana* and *Bharata* exemplify fraternal loyalty, and the demon *Ravana* symbolizes the ambivalence and power of evil.

Although Indian in origin, *Ramayana* is cherished by people in other Asian nations including Thailand, Indonesia, Kampuchea (Cambodia) and Laos. The stories from this great epic were carried across the waters by ancient Indian kings who once controlled powerful kingdoms in Southeast Asia. Shadow and rod puppets, famous throughout the area, tell these ancient Hindu stories. Even in predominantly Muslim areas, they are great favorites to this day.

Perhaps the earliest written version of *Ramayana*, "Adventures of *Rama*," was set down in *Sanskrit* (classic language of India paralleling Latin) about the third century B.C. by a poet named *Valmiki*. Some seventeen hundred years later, another poet, *Tulsidas*, rewrote the *Ramayana* into *Hindi*, the most widely spoken Indian language in Northern India. Regional poets throughout the centuries have rewritten and retold the epic, always adding variations of their own. A South Indian version casts *Ravana* as a sort-of hero, which serves to demonstrate that differences and disagreements between North and South Indians, both linguistic and cultural, show up in the arts as well as in politics.

In Western culture, the *Ramayana* is seldom enjoyed by students, perhaps because of its forbidding length. However, there are several annotated versions for almost any age reader. The skit version of *Ramayana* in this section of *Shilpa* has been adapted from a tenth-century work by *Shri Ranganathan*. It was written in *Telugu*, a South Indian language spoken in the state of *Andhra Pradesh*.

Shilpa's version of the story, presented here as a skit, provides opportunity for unabashed melodrama. The story in any form is a model of hero-heroine-villain theatrics. Overacting is therefore not only acceptable, it is encouraged. *Ramayana* allows performers a wide range of expression because the characters are bigger than life role models. They speak with thunder and lightening!

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Producing the Play: *Shilpa* provides a full set of patterns for "*Rama* and *Sita*" shadow puppets on pages 181-195. Instructions for constructing them are on page 176. Below are suggestions that will help produce the puppet skit, "*Rama* and *Sita*."

Walking the Puppet: *Sita*, for instance, can appear to walk if the puppeteer supports her by using *only* her head stick. That way, the lower portion of the puppet will move freely and the skirt will seem to sway as she moves. You should try out the other puppets to find their best movements.

Puppets on Screen: A manipulator can sometimes control two or three puppets on the screen at once. Other manipulators can be called into action if more than three puppets are on the screen. The caution is to use as few manipulators at a time as possible. It avoids confusion behind the screen. Practice will tell you what is best for your production.

Lighting for Shadow Puppets: Specific directions for creating a shadow stage are given on pages 178-179. Lighting during battle scenes is dramatic if red and green colors are used. For colored lights, place red or green cellophane over the light source. Experiment for effects by first moving the lights and then by holding them stationary.

Shooting the Arrow in the Last Scene: The battle scene requires *Rama* to shoot an arrow, the one that kills *Ravana*. With one hand, the manipulator holds both the puppet's left arm *and* the bow. At the same time,the manipulator supports *Rama's* body and the stick for the right arm with the other hand. By twisting the right-hand stick and tilting the body slightly backward, the manipulator can suggest that the bow is being pulled. It will take practice, but the effect on the screen is satisfying.

Meaning of the Entry Side: During the battle in Scene VIII, the armies of *Rama* always enter from the right side and those of *Ravana* enter from the left. The symbolism is that *right* is the good side and *left* is the bad side.

Music and Sound Effects: The *Invocation* opens the play. An example of this invocation is sung on the audio cassette which accompanies *Shilpa*. The cassette has other sound effects, for example, sounds of the battle in the last scene.

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RAMA AND SITA
(Ages 12 to adult)

Shilpa contains a Glossary which gives pronunciations and meanings for most of the Indian-language words used. But names of the many characters in this skit require explanation and help with pronunciation. That help is supplied here.

CHARACTERS

Ganesha	*(guh-NAY-shuh) a son of the great god Shiva; he is called upon to bless any new venture - in this case, the performance*
Narrator	*explains the action*
Voice of Valmiki	*(VAL-mi-kee) an ancient poet*
King Dasharatha	*(duh-SHAHR-uh-tuh) ruler of the ancient Indian kingdom of Ayodhya*
Shri Rama	*(shree RAH-muh) hero; eldest of the King's four sons; also an incarnation of the god Vishnu*
Lakshmana	*(LUHK-shmuh-nuh) Rama's faithful brother*
Sita	*(SEE-tuh) heroine; Rama's beautiful wife*
Queen Kaikeyi	*(KAI-KAY-ee) one of the King's wives; a schemer*
Voice of Janaka	*(JAH-nuh-kuh) Sita's father*
Ravana	*(RAH-vuh-nuh) Demon King of Sri Lanka; kidnapper of Sita*
Hanuman	*(HAHN-oo-mahn) general in the monkey army; Rama's loyal friend*
Sugriva	*(soo-GREE-vah) king of the monkeys*
Vali	*(VAH-lee) brother of Sugriva*
Jatayu	*(juh-TAH-yoo) a magic bird; Rama's friend*
Demon 1	
Demon 2	
Golden Deer	*Ravana in disguise*
Holy Man	*Ravana in disguise*
Rishi Vishwamitra	*(REE-SHEE WISH-wuh-MEE-truh) a wise and powerful holy man*
Camel Riders	*announcers of war*

SCENE I

The stage or screen is in complete darkness. A gong is struck. Drums and bells follow. Place Ganesha *puppet at center of screen or stage. Lights come up as the Invocation starts. The* Ganesha *puppet is held absolutely still until the Invocation chant is concluded.*

AHN-jee-KUHM BHOO-vuh-NUHM YUHK-SHYUH
VAH-chee-KUHM SAHR-vah-VAHNG MAH-YUHM
ah-HAH-ruh-YUHM CHUHN-DRUH TAH-rah-DEE
TWUHM -vahn-DAY SAHT-way-KAHM SHEE-VUHM.

(Lights off.)

NARRATOR: This is part of a story which was written many years ago by a great poet named *Valmiki*. It is about Prince *Rama*, Princess *Sita*, *Rama's* brother *Lakshmana* and the demon-king, *Ravana*.

VALMIKI: *(From off stage.)* There was a time in the world when evil ruled. The preserver, Lord*Vishnu*, was troubled by all this pain and decided to come to earth in the form of a man. So it was that *Vishnu* caused himself to be born as the eldest son of *Dasharatha*, king of *Ayodhya*. This *Vishnu*-child was named *Rama*.

Far to the south of *Dasharatha's* kingdom lived a wicked demon-king, the worst trouble maker in those evil days. His name was *Ravana* and he ruled the island of *Lanka*. One day he and *Rama* would meet in a terrible life and death struggle.

As the story begins, *Rama* and his beloved brother, *Lakshmana*, are young men, studying to learn the skills and graces that all princes must learn.

SCENE II

King Dasharatha *enters stage right.* Rama *and* Lakshmana *follow.* Dasharatha *turns to face his sons.*

RAMA and LAKSHMANA: Good day, Father. *(They bow low.)*

DASHARATHA: *(Arms outstretched.)* Greetings, *Rama* and *Lakshmana*. May you, my sons, live for one hundred years. *(Turns and exits stage left.)*

(Lights off.)

NARRATOR: In the forest there lived a great *rishi* whose name was *Vishwamitra*. This holy man had an *ashram*, a place for sacrifice and meditation. But demons were constantly disrupting his worship. So in order to rid the forest of these troublesome creatures, *Vishwamitra* went to King *Dasharatha* and asked him for the help of his sons *Rama* and *Lakshmana*. He knew that these two had special powers. King *Dasharatha* ordered his two sons to go along with the *rishi*. Thus *Rama* and *Lakshmana* came to the forests and *Rishi Vishwamitra* began his meditations and sacrifices under their protection.

(Lights on.)

(Place Fire puppet at center stage or screen. Vishwamitra *is conducting the sacrifice. Move puppet's hand as if to put incense into the fire.)*

VISHWAMITRA: *(Chanting.) Ommm. IN-DRAH-YA SWA-HA Ommm.*

(Two demons enter, one from each side, with shrieks and laughter)

DEMON 1: Oh, see! There is one boy standing! Ha, ha, ha, ha, ha.

DEMON 2: Yes, and there's another!

DEMON 1: Ha! I will eat them both! Ha, ha, ha, ha! *(Demons dance about.)*

*(*Rama *and* Lakshmana, *who were standing by the fire, turn around and* Lakshmana *shouts to his brother.)*

LAKSHMANA: *Rama!* Look out! Be careful!

RAMA: Ah, the demons. Come, brother, let us fight them.

(A fierce fight takes place and the demons finally run away. There should be noises from back stage to indicate fighting and struggling. When the fight is over, Rama *and* Lakshmana *bow to* Rishi Vishwamitra *who has watched from the sidelines.)*

RAMA: They're gone! They won't come back. What more shall we do, Great One?

VISHWAMITRA: Come with me to the palace of King *Janaka.*

LAKSHMANA: Why must we go to King *Janaka*? We don't know him.

VISHWAMITRA: There is a great magic bow there, the heaviest and strongest in the world. It is said that the person who can lift this bow shall marry the princess *Sita.* She is *Janaka's* beautiful daughter. Princes and kings have come from all over and none can lift the magic bow. I want you to prove your power. That's why we must go to King *Janaka.*

(All exit.)

SCENE III

This scene depicts the ceremony at which a girl chooses a husband from among her suitors. She does this by placing a garland of flowers around his neck. The scene opens with drum sounds. The great bow is seen at the lower middle of the screen or at stage center.

VOICE: *(It is* Janaka's *voice.)* Hear me, oh valiant kings and princes. I declare this day that whosoever lifts this bow you see, shall have my daughter's hand in marriage. My beautiful *Sita* shall be that man's bride. *(From off stage come sounds of people trying to lift the bow; as each fails, laughter is heard.)*

NARRATOR: Heroes and princes from all over the world came to lift the great bow, but none was able to move it. Ah, here comes *Ravana*, that wicked king from *Lanka*.

*(*Ravana *enters with great gusto, speaking in mocking voice and with great pride.)*

RAVANA: Step aside all! Who dares to think he can lift this bow but me, the King of *Lanka*? *(He tries and tries. On the third try his hand gets caught under the bow; only with great effort does he jerk it out; then he leaves laughing loudly and angrily.)*

LAKSHMANA: Brother *Rama*, please come now. You try it. *(*Rama *enters, gently lifts the bow with no effort and steps back.)*

VOICES: *(From backstage.) Shri Rama CHUHN-DRUH kee JAI!* Long live *Shri Rama!*

*(*Sita *comes forward and places a garland of flowers around* Rama's *neck as* Lakshmana *looks on.* Rama *takes* Sita *by the hand and bows to her. They all exit.)*

VOICES: *(Chorus off stage.)* What happens now? Tell us, what happens next? *Rama* marries *Sita* and they all travel home. To *Ayodhya*.

NARRATOR: After several years, *Dasharatha* decided that *Rama* should take his place on the throne and become king. The day before the great ceremony, an awful thing happened. Queen *Kaikeyi, Dasharatha's* favorite wife, came to the king with a strange request.

SCENE IV

Queen Kaikeyi *is on screen or stage. She is very sad.* Kaikeyi *faces stage left.* Dasharatha *enters from stage right. He is very happy. She is not!*

DASHARATHA: *(Happily.)* Ah, my love. What a beautiful day! To think that all my burdens as king will be lifted tomorrow. Tomorrow my dear son, *Rama* becomes king. My cup is full.

*(*Kaikeyi *does not answer but sits with her back to the king. This bothers him.)*

DASHARATHA: My good Queen, why are you sad? Has someone hurt you; insulted you, my love? How dare anyone hurt my darling! I shall pull out his tongue! *(*Kaikeyi *moves a little further away to show her displeasure.)* But will you not speak to me? Is it I ? Have I offended you?

KAIKEYI: *(Still not facing him.)* May I remind you that long ago, you promised me two wishes?

DASHARATHA: Of course, my *Kaikeyi*. It is such a great day for me; a perfect time to grant wishes. Ask and they shall be yours.

KAIKEYI: *(Turns to face him.)* Banish *Rama* for fourteen years; to the forest; and place *my* son *Bharata*, his youngest brother, on the throne for that time.

DASHARATHA: *(Stricken, moans.)* Oh no! Oh, mighty *Vishnu*, what is it she asks? You understand, my Queen, the crushing favor that you ask? It breaks my heart! I love both *Rama* and *Bharata*, but the throne belongs to *Rama*. He is eldest. You ask me to do an evil thing, my Queen. *(She is silent.)* But since I made my promise as king, I shall fulfill it. God help me, oh, help me, God. *(He moans and sinks to the floor; as he falls, he speaks his last words.) Hai Rama; hai Rama.*

*(*Kaikeyi *goes quickly to* Dasharatha. Rama, Sita *and* Lakshmana *enter and run to his side.)*

RAMA and LAKSHMANA: What is it? What has happened? *(They fall beside the body of their father and bow deeply as he breathes his last.)*

SCENE V

It is the forest. The stage or screen is bare.

NARRATOR: It is a sacred duty to obey one's father and so, in order to fulfill *Dasharatha's* promise, *Shri Rama* went willingly into exile for fourteen years. He was accompanied by *Sita*, whose place was beside her husband. *Lakshmana* followed them, for he was devoted to his brother and would never desert him.

*(*Rama *enters followed closely by* Sita *and then* Lakshmana. *All walk across the stage slowly.)*

While moving about and enjoying the forests, these three came to a place called *"PANCH-VAH-TEE."* They built a hut and there they lived happily until one day ...

(To announce the entry of the golden deer, Narrator pauses dramatically as a spirited deer enters and is chased around by Sita. *She cannot catch it so she calls to Rama.)*

SITA: *Rama*, oh, *Rama*. See that beautiful beast. How golden and glowing he is! I *do* want him for a pet. Will you bring him to me, *Rama*?

RAMA: Certainly my love. But you must stay here while I go after him. The forest is dangerous. *Lakshmana* will protect you while I am gone.

*(*Rama *runs after the deer and off the screen. Sounds of running footsteps and jingling bells are followed by a voice from back stage. The voice sounds like* Rama's.*)*

FAKE RAMA: Help! Help, brother *Lakshmana*!

*(*Lakshmana *enters and speaks to* Sita.*)*

LAKSHMANA: Who's calling me? It sounds like *Rama*.

SITA: Oh, *Lakshmana*, hurry. Please do hurry. *Rama* went to fetch me the golden deer. But he's in trouble and wants your help. Oh, hurry! hurry! hurry!

*(*Lakshmana *starts to run off, but remembers he cannot leave* Sita *alone in the forest.)*

LAKSHMANA: I'm going, but *Sita*, I hate to leave you alone. *(Draws an imaginary circle on the ground.)* Stay inside this circle. Do *not* step across it while I'm gone. Promise me!

(Hurries away and Ravana *enters disguised as a holy man.)*

RAVANA: Oh, lady, I beg you for food and drink.

SITA: Please come here, sir. I'll give you what I can. *(Suddenly she feels frightened and steps back.)*

RAVANA: No, no, my dear. Don't be afraid. Come forward a little and give me what you have to give.

*(*Sita *overcomes her fear and reverently steps forward; just* one *step outside the protecting line;* Ravana *seizes her.)*

SITA: *Rama! Rama! Rama!!*

*(*Jatayu, *the Eagle King, is flying past and hears her cries.)*

JATAYAU: Who is shouting here in the name of *Rama*? *(Sees what is going on.)* Oh evil *Ravana*! You! Here and insulting *Sita* too! Stop this, you villain! *(Blocks* Ravana's *way.)*

RAVANA: *(Angrily.)* Out of my way meddling bird! Out!

JATAYU: Never! How dare you do such a terrible thing!

(They fight fiercely; Ravana *strikes the bird leaving him mortally wounded, then grabs Sita and pulls her off stage.)*

SITA: *Rama! Rama! Rama!* Help; help; help!

*(*Rama *and* Lakshmana *come running to the spot where* Jatayu *lies wounded and dying.)*

RAMA: What is this, *Jatayu*?

JATAYU: *(With great effort.)* Oh, Lord *Rama, Sita* has been kidnapped by Ravana. *(Breathes his last.)*

LAKSHMANA: Who? Who took her away?

RAMA: Oh, *Sita*, my beloved *Sita!*

SCENE VI

Enter the monkey king, Sugriva, *and* Hanuman, *his general. They are leaping about shouting "Hoop! Hoop!" and chanting a rhythmic chant.*

MONKEYS: Ta-tai, t-t-tai, toe diga-ditta dagada-tai
Toe-digaditta digada-digidingidha,
Toe-digaditta digada-digidingidha,
Toe-digaditta digada-digidingidha.

(If you choose to use this pattern, it should be practiced separately as though it were a song. It should be said rapidly with emphasis on "tai." The easiest way to learn it is to treat it like a nonsense poem and to learn it by rote.)

(Enter Rama *and* Lakshmana, *sad and downcast, looking for the lost* Sita. Hanuman *approaches them.)*

HANUMAN: Who goes there? Who are you? Make yourselves known.

LAKSHMANA: *(Gently.)* I am *Lakshmana* and this is my brother, Lord *Rama*.

HANUMAN: *(Attitude changes.)* I bow to you. Will you follow me to *Sugriva*, my king? Will you meet with him?

LAKSHMANA: Let us go with him, brother. *(The introduction of* Rama *and* Lakshmana *to* Sugriva *is pantomimed; they greet each other with deep bows.)*

SUGRIVA: How come, Lord *Rama*, you look so sad and lost?

LAKSHMANA: To keep our dying father's promise, we have been exiled for fourteen years. And now to make matters worse, someone has tricked us and kidnapped *Rama's* wife *Sita*.

SUGRIVA: Well then, we are ready to offer you any help to find *Sita*, if you will but do one favor for me. *(They nod.)* Help me to reclaim my kingdom. *Vali*, my evil and greedy brother, has taken it from me.

RAMA: Yes, yes, we'll help you in any way we can. Go and call *Vali*.

(All exit except Sugriva.*)*

SUGRIVA: *(Shouts.) Vali! Vali*, you villain, come forward, I challenge you to a fight unto death. *(*Vali *enters stage left, swaggering.)*

VALI: Ho! *Sugriva*! So you challenge me! Come then. We shall fight.

(They fight; there is much movement on the stage; an arrow from Rama *shoots across the screen and strikes* Vali; Vali *falls dead while* Sugriva *shouts and leaps victoriously.)*

SUGRIVA: At last I am free and I have my throne. Now I can keep my promise to *Rama*.

HANUMAN: Oh yes, Your Highness. You *must* keep your promise to *Rama*.

SUGRIVA: So, *Hanuman*. I order you to go out and search for *Sita*. Do not return until you have found her. *(*Rama *and* Lakshmana *are watching.) Rama*, let *Hanuman* take your ring to show *Sita*. She will recognize him by the ring and will know that help is coming. *(*Hanuman *takes the ring and bows to* Shri Rama.)

ALL/CHORUS: *Shri Rama CHUHN-DRUH kee JAI!* Glory to Shri Rama!

(Hanuman jumps and leaps off the screen.)

ALL/CHORUS: Takit-ta-ka-ta-ka, takit, tom, kita-ta-ka,
Takit-ta-ka-ta-ka, takit, tom, kita-ta-ka,
Takit-ta-ka-ta-ka, takit, tom, kita-ta-ka.

(Again, if used, this should be learned by rote and practiced separately as though it were a nonsense rhyme or song.)

NARRATOR: Far off in *Lanka*, *Sita* was *Ravana's* captive. The demon king tried and tried to make beautiful *Sita* forget her *Rama* and consent to marry him. But she was loyal to her beloved and staunchly refused.

SCENE VII

Sita *is alone.* Ravana *enters and moves toward her.*

RAVANA: *Sita* ... ha, ha, *Sita* ... ha, ha! You're mine now, you know. There is no escape, nothing you can do.

SITA: Step back, you awful creature! Leave me alone. I want nothing to do with you.

RAVANA: *(Conciliatory tone.) Sita*, I pray you, stop whimpering for *Rama* and live with me as my own. I have so much for you. Look at my palace. Look at the gardens, servants to wait on you hand and foot.

SITA: *(Interrupts angrily.)* Stop it, you fool. You have nothing for me! You are not like my *Rama* in any way. You are evil. What do I care about your palace or about the gardens and the silly servants? My *Rama* will come one day and rescue me from your vile hands.

RAVANA: *(Attitude changes.)* Oh, so you still insult me! Well, I give you two months only to accept my proposal. No more! Then if you refuse, I shall slay you. Think about that, lovely *Sita*! Think about that! *(Exits laughing;* Sita *weeps softly.)*

SITA: Oh, *Rama*! Where are you? Do you not miss me? Do you know how much that evil Ravana torments me? *(She falls to the ground weeping as* Hanuman *enters.)*

HANUMAN: *(Softly.)* Hoop, Hoop. *(*Sita *rises slowly; she doesn't know who this creature is.)*

SITA: Who is it? Who are you?

HANUMAN: I am *Hanuman*, messenger from *Shri Rama*.

SITA: *(Wearily.)* Oh I see through your trickery. You are *Ravana* again, trying to deceive me. Do you not know that I will never choose you over *Rama*?

HANUMAN: No, no dear lady. I am *Hanuman, Shri Rama's* special messenger. See, I carry his ring to prove it. *(Extends arm to her.)*

SITA: Where? Where is it? Let me see it!

HANUMAN: *(Leans toward her.)* Here it is.

SITA: Oh yes, this is my *Rama's* ring. I know it. Oh, *Hanuman*, where is my Lord, *Shri Rama?* Is he coming to get me, or has he forgotten me completely?

HANUMAN: No, no, lady. He too grieves for you and longs for you each day.

SITA: Oh, *Rama, Rama*. But *Hanuman*, you must leave this place immediately or the watchful demons of *Ravana* will kill you! I want no harm to come to you. It was *my* fault that all this happened. *I* wanted the golden deer. And now look how we have all suffered!

HANUMAN: No, dear lady. Forget the past. I'm not afraid of *Ravana* or his demons. If you permit me, I will this moment carry you back to *Shri Rama* on my shoulders.

SITA: No, no, dear brother, no. This cannot be, for he whose wife I am should come and save me. It is he who must carry me in his arms to safety. So pray you, go to Lord *Rama* and give him my message. I shall be saved only by his dear hands for I have promised that none other shall touch me.

(Two demons enter, see Hanuman *and run toward him shouting.)*

DEMON 1: Catch that fellow. Hurry! Catch the monkey!

HANUMAN: *(Leaps and fights his way off the screen.)* Hoop! Hoop!

SCENE VIII

Rama *and* Lakshmana *are standing at one end of the screen.* Hanuman *enters, leaping toward them.*

HANUMAN: *Shri Rama CHUHN-DRUH kee JAI!*

RAMA: Oh, *Hanuman*, you have come! That must mean you've found *Sita*. Tell me. Where is she?

HANUMAN: Yes, brave Lord, *Sita-ji* is in *Lanka*, a captive of that evil *Ravana*.

RAMA: The demon! That beast! But now I know where my *Sita* is. I shall go straight to her. I shall kill him for this.

(Two camel riders appear on the screen. They position themselves while Narrator makes an announcement.)

NARRATOR: Hear me, people! Today Shri Rama will fight with evil *Ravana*. Hear me, people!

A bridge was built across the ocean to the island *Lanka*. A great battle raged between *Shri Rama* and *Ravana* and between their armies. *Lakshmana* and *Hanuman*, along with *Sugriva* and his monkey troops, defeated *Ravana's* men. It was a long and terrible battle, but good triumphed over evil.

(Bring each demon to battle with Lakshmana, Hanuman *and* Sugriva. *The evil demons always enter from the left which symbolizes the evil.* Lakshmana, Hanuman *and* Sugriva *are on the right, which symbolizes the good.)*

VOICES: *(In chorus throughout battle and Narrator's speech; chant is soft while Narrator speaks and while the battle rages; volume increases when* Ravana *is defeated.) Shri Rama CHUHN-DRUH kee JAI, Shri Rama CHUHN-DRUH kee JAI, Shri Rama CHUHN-DRUH kee JAI ...*

NARRATOR: After the main battle, *Rama* and *Ravana* found themselves face to face. *Rama* took up his magic bow and struck *Ravana*. *Ravana* pierced *Rama* with his sword, but *Rama* felt no pain because he was, you will recall, divine. *Ravana* fought mightily, even after *Rama's* arrow struck him. He too, you see, had magic powers. Again and again, the two exchanged blows until finally, another of *Rama's* arrows sped through the air and pierced that monster's iron heart. *Ravana* died even though he hadn't expected such an end, for long ago, the mighty gods had promised him he would *never* die by a mortal's hand. Alas! *Ravana* did not know that *Rama* was from *Vishnu* and no mortal at all!

(Jubilantly Shri Rama *leads* Sita *by the hand with* Lakshmana *and all the warriors following, chanting* "Shri Rama CHUHN-DRUH kee JAI"; *a gong is struck; drums and bells follow.)*

THE END

Credit: This skit was adapted from an unpublished script by Meher R. Contractor of Darpana Academy, Ahmedabad, India.

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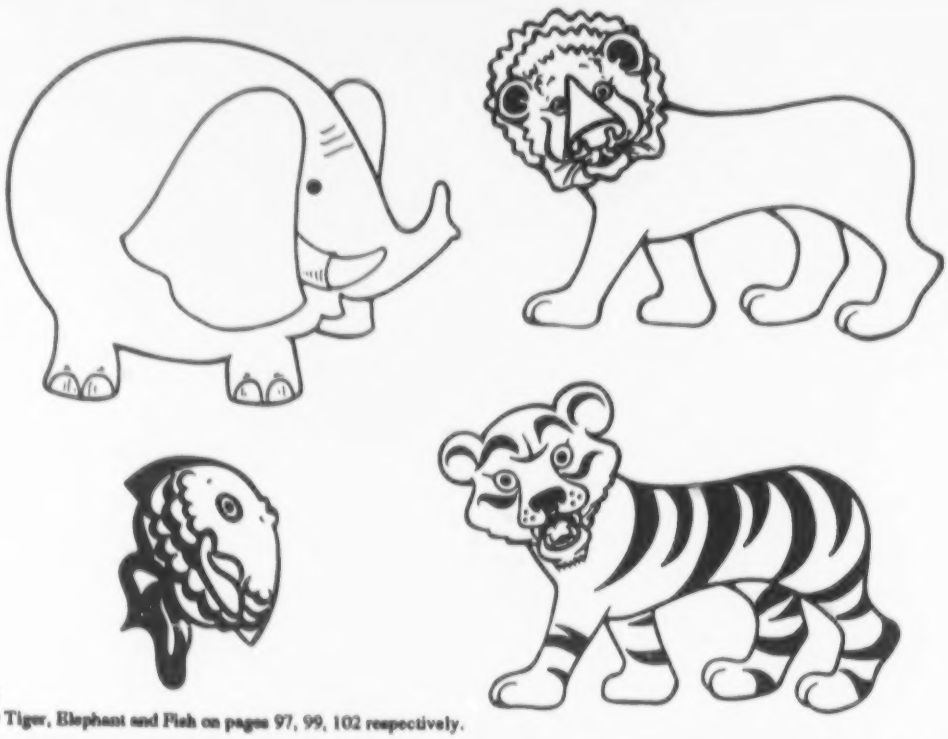

RESOURCE
See poems for Tiger, Elephant and Fish on pages 97, 99, 102 respectively.

Producing the Play: This skit is easy to stage. It is written for young children, but a production *for* young children *by* older students or adults could be an exciting challenge. There are only four characters. They can be hand or glove puppets (homemade or easy-to-find purchased ones), live actors with masks, or live actors without masks. Or, you can use the tiny finger puppets shown on these pages. Stick puppets for this skit are on pages 196 and 197.

Pages 178-179 in this section of *Shilpa* offer staging suggestions for several types of puppets. To make a stage for finger puppets, use a box a little larger than a shoe box. Turn the open side so it will face the audience. Then cut a hole in the bottom big enough for the puppeteer's finger. For scenery, use the tree and bush designs provided here.

You will notice that there is an extra finger puppet--a tiger--included here. The reason is that in one version of this story, the lion character is a tiger. The *Hindi/Urdu* word for this kind of large cat is *SHEHR* (pronounced *shayr*). It means both lion and tiger.

Making Puppets: To make the finger puppets shown here, simply photocopy, color and cut. Fit the puppet to the puppeteer's finger and paste the tabs.

Background: The story for this skit comes from a group of people, called *Munda*, who live in the Indian states of *Bihar* and *Orissa*. The *Munda* have many stories to tell. Some of their stories have supernatural, helpful or tricky characters in them. This story uses a trick, not a trickster..

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LITTLE FISH, BIG ELEPHANT

(Ages 5 and up)

CHARACTERS

Narrator
Fish
Elephant
Lion

Rhythmic music plays as the curtain opens. On stage right are a few trees (the forest). A pond or lake is at stage left, and a clump of bushes stands to the rear of the stage. A few sharp rocks jut up from the lake water. In the water, a delicate fish swims about while an elephant stomps around near the forest. He swings his trunk to and fro to the music. The music fades as the narrator steps forward by the side of the stage.

SCENE I

NARRATOR: Friends! I have a story to tell you. It's about three creatures--an elephant, a fish and a lion--but it's about more than that. Come, listen to my story and watch.

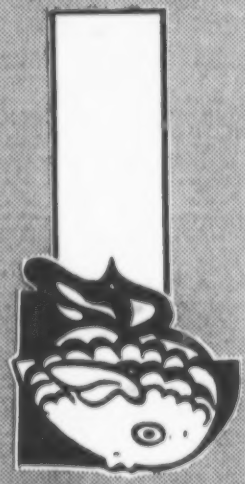
(Narrator clears throat and leans toward audience.)

Once there was a mighty elephant. He was so powerful and strong, he thought he didn't have to worry about anyone or anything in the world but himself. Here he comes now. Look at him, how he dances and crashes through the forest, pulling up little trees, frightening little animals.

(Elephant is at stage right, dancing and lumbering about among some trees; every now and again a "squawk" or an "awk" comes from jungle creatures in his path.)

NARRATOR: Well, maybe he has no cares, but he sure makes things tough for the rest of the world. Oh yes, he's having fun, but I ask you, is anyone else having fun?

Finger Puppet
Trace or photocopy, color, cut out, paste



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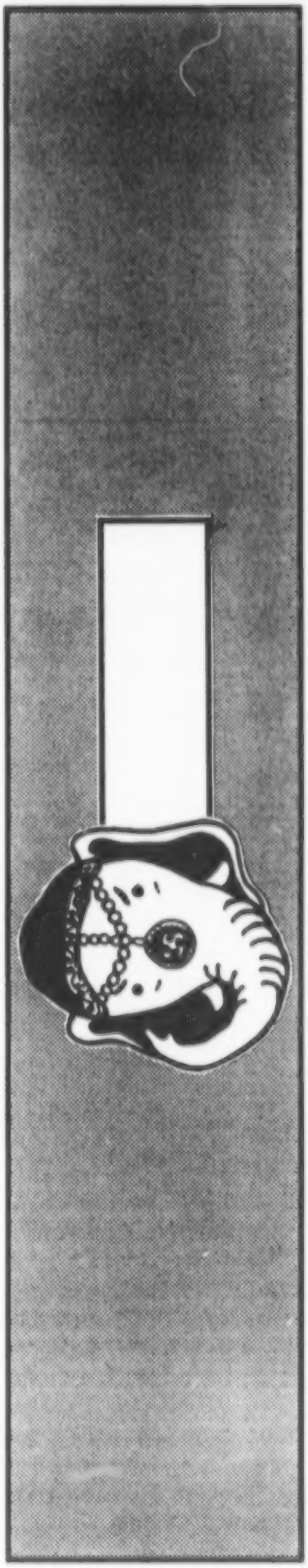


(Elephant pulls up a tree, tosses it aside. A "thud!" and an "ooof!" are heard as tree lands.)

Now over here *(Indicates a pool on opposite side of the stage.)*, we have a small lake, a sweet lake with cool water. What a pleasant spot. *(Muses for a moment.)* In this lovely lake lives another careless creature . . . a little fish, a foolish fish you'll learn, but, nevertheless a pretty thing. *(Fish jumps in an arc and splashes back into water.)* Here comes King Elephant to get a drink. Let's watch. Shhh!

(Elephant moves into water, lowers trunk and begins to slurp water with it.)

FISH: *(Swims along, bumps into Elephant's great foot "BUMP!")* What? *(Leaps up for a look.)* Good grief! What is that?! *(Leaps again.)* Hey, you there! Who are you?

(Elephant turns and looks about, puzzled.)

FISH: *(Jumps high.)* Down here, silly! *(Elephant looks down.)* Who are you anyway?

ELEPHANT: I'm king of this jungle, that's who I am. I have more power in my little finger *(Lifts trunk and wiggles tip end of it.)* than you have in your whole scaly little body!

(All this time, Fish jumps in and out of water, manages to balance on her tail part of the time.)

(Elephant continues.) So I think you should tell *me* who *you* are.

FISH: I'm the queen of this lake. In this lake, I'm the strongest creature. Snuffle that up your big nose! *(Dives and swims away.)*

ELEPHANT: *(Can't think of anything to say.)* Humph!

FISH: *(Swims back.)* And I could tell you more! *(Swims about madly.)*

ELEPHANT: Well?

FISH: *(Surfaces.)* Well, what?

ELEPHANT: Tell me more.

FISH: I don't feel like it. *(Swims about some more.)*

ELEPHANT: I demand an answer! I'm king of the jungle. The jungle here is my kingdom!

FISH: I know that. *(Dives again.)*

ELEPHANT: Come back here, you trouble maker. Did you hear me?

FISH: *(Resurfaces.)* I heard and I don't care who you are. I only care who I am and I'm queen of this lake. I'm just as good as you are.

ELEPHANT: You?! Are you saying you're my equal? Equal to me? You silly fool. You frivolous little fin flapper! Look at yourself. Look at me. Can you see a match? There's no comparison. *(He starts to leave.)*

FISH: Wrong!

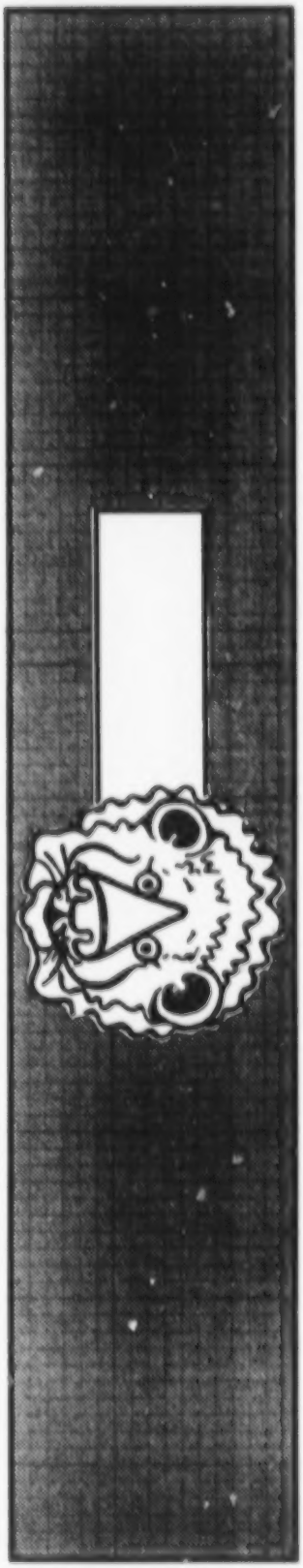
ELEPHANT: *(Turns.)* Not wrong! You're no match for the king of the jungle.

FISH: So? I'm queen of the lake!

ELEPHANT: *(Ignores her remark.)* I'm more powerful than any creature. I can pull up a tree. *(Laughs.)* You can't even come out of the water...and you say you're my equal! *(Snorts.)*

FISH: Pride is a bad thing, silly elephant. Sure, you're mighty, but mark my words. It is the wise who win. Think about it!

ELEPHANT: Ha, ha, and more ha! You can beat me? Is that what you think?



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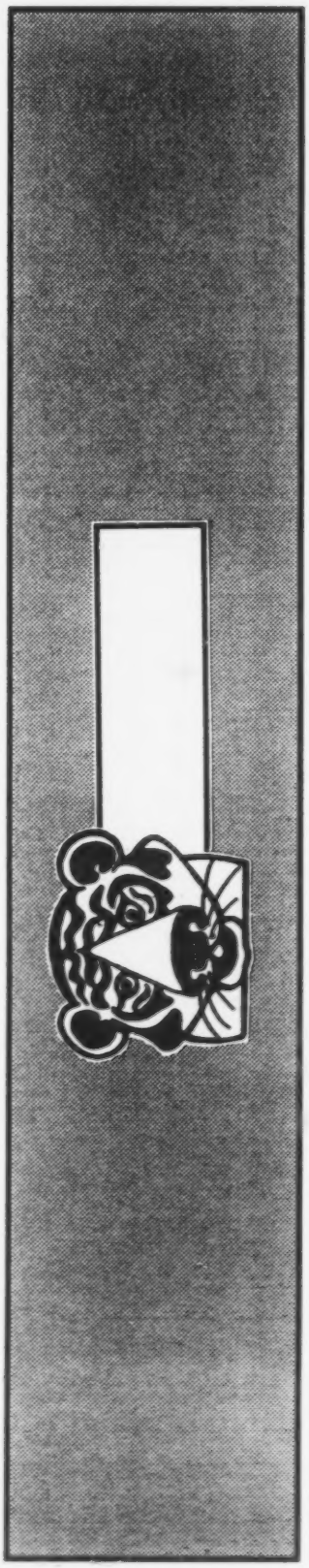

FISH: *(Offended.)* We can find out. I challenge you to a trial of strength and we'll see who wins. You're king of the jungle. Well, I'm queen of the lake. We'll see who's got the right stuff!

ELEPHANT: *(Aside.)* What's to see? *(To Fish.)* Very well! I accept your challenge.

FISH: All right. When do we meet?

ELEPHANT: Tomorrow. I'll come in the evening and we shall see then who is stronger, you or I.

FISH: Agreed! But be sure you come.

(Fish dives into water. Elephant tromps off stage. A light focuses on bushes in rear of stage center. Lion emerges.)

LION: *(Chuckles.)* Now's my chance. I've waited so long. That elephant is so sure of himself. I'd love to see him lose. But how can I help that little fish? *(Thinks for a while.)* Lose to a fish! Oh Boy! What a thought! How shall we do it? *(Walks to water's edge, sits and thinks.)*

FISH: *(Swims in circles.)* What have I done? Oh, what have I done? Of course he'll win. Of course he's strong. And no one to help me. Woe is me!

LION: I'll help you.

FISH: What? Who? *(Sees Lion.)* You?

LION: Yes, I'll help you. You want to beat that elephant, right?

FISH: Right! But how did you know that?

LION: *(Points to bushes.)* I was hiding there, listening. I want that elephant to lose too. So I'll help you.

FISH: *(Hesitates.)* But how. . . ?

LION: Listen carefully to my plan. First you need a rope. I'll get one. Now, you each hold one end of the rope and you p-u-l-l. Whoever gets tired first or falls, wins. It's simple.

FISH: Simple for him! Didn't you see him? He's huge! He'll win. Some plan!

LION: *(Laughs.)* Don't worry. You'll win. We'll see to that. You just tie your end of the rope to that underwater rock, that tall, sharp one over there. All you have to do is hold the rope while the elephant pulls. He'll pull until he's exhausted. Got it? *(Momentarily overcome with laughter.)* I'll bring the rope tomorrow morning and then I'll hide in that bush over there and watch. *(Points.)*

FISH: *(Delighted.)* Oh, you are so kind! YES! Yes, yes, yes, yes, yes! I can win. That way I can win. *(Fish swims around happily; Lion exits.)*

SCENE II

(Fish swims idly; rope is coiled near water's edge; Elephant enters.)

ELEPHANT: Hey, Fish! Where are you? Come on out.

FISH: *(Head pops up.)* Here I am.

ELEPHANT: Are you ready for our contest?

FISH: I've been waiting for you. *(Jumps out of water and grabs end of rope.)* Here, hold the other end of this rope.

ELEPHANT: Rope? What will we do with a rope?

FISH: We'll pull on it. Whoever gets tired first or falls, is the loser. Do you agree?

ELEPHANT: *(Hesitates.)* Well, I guess . . . Oh, all right. I'm ready.

Cut, attach to tree for stage prop

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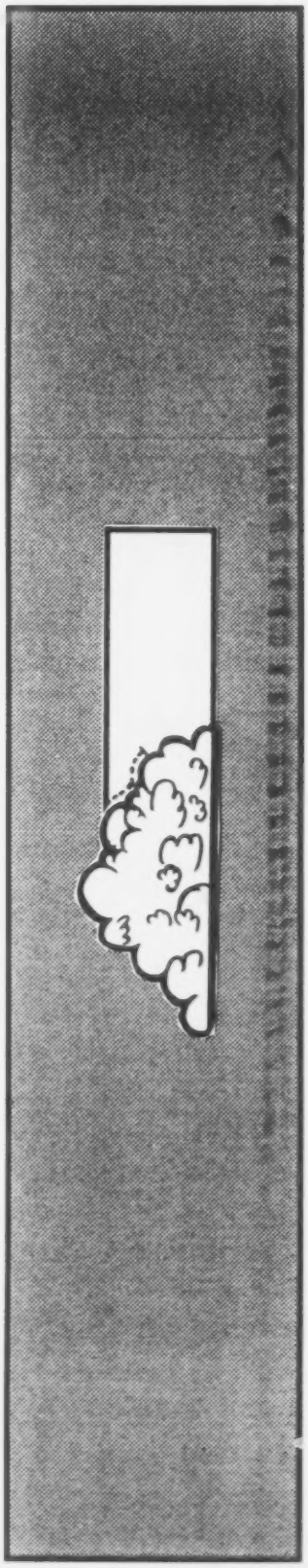


(Fish dives and ties rope to the large rock, resurfaces, end of rope in mouth.)

FISH: Ready? Haven't you started pulling yet? No matter, we'll start pulling now. *(She rears back and pretends to pull.)*

ELEPHANT: *(To self and between teeth clenched on rope.)* Just a matter of seconds now. *(Chuckles, speaks, words muffled because of rope.)* Be ready to call it quits, Fishy.

(Elephant pulls harder and harder; gets furious, jumps around pulling still harder. Fish calmly pretends to pull. Elephant finally sighs and drops rope.)

ELEPHANT: *(Exhausted.)* Come out, little fish. Ho there, come out here!

FISH: *(Swims to water's edge.)* Now what?

ELEPHANT: I just remembered something I forgot. I have to leave. Can we do this another time, say in a year or two? I'm late. *(Starts to go.)*

FISH: *(With scorn.)* What happened, king of the jungle? Too much for you? So who do you say is stronger now?

ELEPHANT: *(Backs slowly away from Fish.)* Well, I'm in a big hurry right now. We'll do this some other time.

(Lion steps from bushes; laughs. Elephant sees him and stops.)

LION: What happened, Your Royal Highness?

ELEPHANT: *(Hurries away.)* Oh, nothing really! Nothing at all. *(Exits.)*

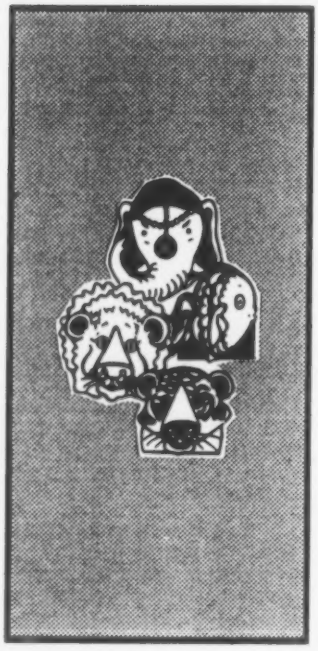
LION: *(Really happy, laughs.)* He calls himself king of the jungle. And there he goes, defeated by a small fish. *(Laughs, rocks back and forth; turns to audience.)*

Remember friends:
You can't outmuscle a wise man.
(Pauses, looks at audience.)
Strength doesn't help when it comes to strategy. *(Warms to the task.)*
Wit always wins over brawn. . .

FISH: All right, already! So we won! It's settled then. *I'm* the strongest.

LION: *(Gives audience a strange look; sighs; shrugs shoulders.)*

(Lights fade; soft music plays. Fish swims back and forth gracefully. Lion sits thinking.)



THE END

Credit: The script for this skit was adapted from *The Fish and the Elephant* by Vijay Parmar (New Delhi: Centre for Cultural Resources and Training, (____).

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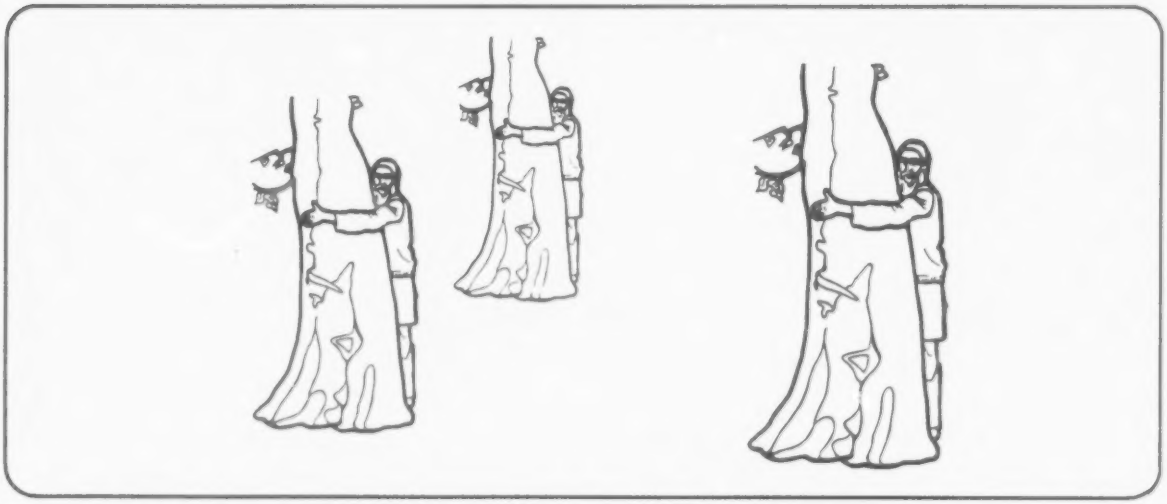

Producing the Play: This skit lends itself to a mixture of puppet types. Air, Water and Sun can be simple stick puppets. The boy and man characters can be hand puppets or live actors working out in front of the puppet stage. Ideas for the tree puppets are below.

Making the Puppets: Make photocopy enlargements of the stick puppet forms on page 173, or design your own stick puppets by using these miniatures for ideas. Tree puppets can be made as follows: Obtain 3 rubber sponge balls (1 is about 3" in diameter; 2 are about 2" in diameter). Make a hole in each large enough to insert a finger. Spray paint the sponge balls green. Brown gloves become trunk and branches. The illustration on page 169 suggests how a tree puppet might look.

Background: Indian conservationists are concerned about a shocking loss of India's forests. In the last thirty years, an estimated fifty percent of the forest cover in some areas has disappeared. Much of this deforestation is due to lack of understanding among villagers who need wood for fuel and fodder, and lack of caring among some greedy industrialists who clear land for their own purposes. A man with a mission *and* a strategy is Sunderlal Bahuguna. This dedicated conservationist walks from village to village telling people stories, playing a game called Chipko with the children. The game is simple. A tree is threatened by a woodcutter. Bahuguna calls out the word "*Chipko*!" (*Chipko* means "hug.") Children rush to protect the tree, to hug it. Bahuguna says this kind of communication is "living media." He follows the game with meetings and stories. He tells people how to protect their trees, how they can request help from the government to replant, etc. The resource below suggests where to find more information about the work this man is doing for his country.

This skit and Sunderlal Bahuguna's message could be part of an activity to celebrate April 22, Earth Day.

RESOURCE

Hutchinson, Robert A. "A Tree Hugger Stirs Villagers in India To Save Their Forests," *Smithsonian*, 18:11, February 1988, pp. 185-195.

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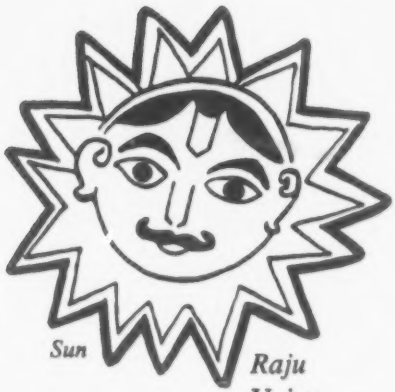

Sun

HARMONY
A Science Topic
(Ages 12 and up)

Tree

CHARACTERS

Raju	*(RAH-joo)* a little boy
Voice	off-stage, *Raju's* mother
Air/Wind	one and the same
Sun	another element of nature
Water/Cloud	one and the same
Tree #1	a young tree with identity crisis
Scientist	a solver of problems
Tree #2	an old tree with self-knowledge

SCENE I

Raju *enters stage from the left with a bucket full of water. He is singing to himself.*

RAJU: Jack and Jill went up the hill
to fetch a pail of water.
Jack fell down and broke his crown,
and Jill came tumbling after.

(Sets pail down and stands looking at it.)

VOICE: *(Off stage.) Raju*, what are you doing out there? Come inside for a minute.

RAJU: Yes, *Amma*, I'm coming. *(Exits stage left, leaving bucket of water on stage.)*

(Sun and Air enter stage right; faint music in background; they see the bucket, peek into it and begin to dance around it clapping and chanting, "Water, water, water".)

WATER: *(From bucket.)* Dear friends, Sun and Air, it's good you're here. Now with your help, I can evaporate, change myself into vapors. I'm bored here in this bucket. I want to go up to the sky, to fly and be with the other clouds.

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(Music changes--choose something airy--Water rises and begins to weave and dance about, finally leaving stage right as his alter ego, Cloud, enters stage right; Sun and Air leave also.)

RAJU: *(Enters stage left, peers into empty bucket, turns bucket up-side-down.)* Where's the water? It's all gone and I left it here just minutes ago. *(Looks toward audience.)*

CLOUD: *(From above.)* I'm up here, little boy.

RAJU: *(Puzzled, looks up.)* What? Up where? I can only see a cloud.

CLOUD: That's right. I'm a cloud now. I've changed. Pretty tricky, eh?

RAJU: Well, I don't like it. Please come down. I'm thirsty and I need you for drinking, for taking a bath, for washing my hands, and for lots of things.

CLOUD: Well, let me see. I can come to you in drops of rain. Would you like that?

RAJU: *(Not sure.)* Yes, I guess that's O.K. But how can you do that?

CLOUD: It might take a while. It has to get cooler. Then the vapors in my cloud body join together and become drops of water. You call them rain drops. They fall to the earth as rain. Just like that!

RAJU: Well, come down *now*. I don't like to wait.

CLOUD: Oh, *Raju*! Wind is blowing me away. I'll come down all right, but maybe not beside you. There are some trees over there. They'll slow my progress. Then if it's cool enough, my vapors will condense and I'll rain right there. Is that close enough?

RAJU: I guess. Those trees, your vapors, is that why my teacher says that planting trees will attract rain?

CLOUD: That's one reason. Here I go. *(Glides over near Tree #1 and Tree #2.)*

RAJU: I'll ask that windy Air not to blow so hard. *(Calls.)* Wind, oh, Air that becomes Wind! Help Cloud to rain. Bring water from the sky.

(Raju *dances around the bucket; windy sounding music plays; thunder sounds off stage; hands clap in soft rhythm to sound like rain; Cloud whisks off stage right; Water reappears stage right.)*

WATER: All right, little boy, are you happy now?

RAJU: Yes. I'm so glad to see you.

WATER: See! See how important I am for you. No living thing can survive without me.

RAJU: Yes, I believe you. I know that no one can live without you, or Air, or Sun.

WATER: Yes, yes, but do keep in mind that I'm the greatest.

(Enter Sun and Air from stage right.)

SUN: What are you teaching this innocent child?

AIR: Yes, what?

RAJU: *(Trying to be helpful.)* He teaches that Water is the greatest of all things. What would I do without Water?

SUN and AIR: *(Overcome with laughter and sounding a little bit arrogant.)*
Ho! Ho! Ho! Ha! Ha! Ha!

SUN: Listen to that!

AIR: Yes, listen!

SUN: We all know I'm the greatest.

AIR: *(Turns to Sun.)* No, actually, I'm the greatest.

TREE #1: Look here you! You're confusing me, to say nothing of that little boy. Let's get this straightened out before we have trouble. Here comes a man. Maybe he can solve the puzzle.

(Scientist appears from stage right; he wears glasses and is reading a book.)

WATER: Sir, oh sir! Who are you?

SCIENTIST: *(Stops, looks around, sees* Raju.*)* Why, I'm a scientist. Who are you?

RAJU: My name is *Raju* and this is Sun, Air and Water. *(Indicates the other three courteously.)*

SCIENTIST: *(Gives a tiny bow to each.)* So what is your puzzle and why do you need me to solve it?

RAJU: We want to know who is the greatest, Sun, Air or Water.

SCIENTIST: *(Thinks a moment.)* Why that's simple. You should know the answer to that yourselves. *(Starts to leave.)*

WATER: No, no! Don't go. We really need your help.

SUN: *(Smugly.)* Yes, do please help us.

AIR: Yes, who *is* the greatest? Actually, I already know, but we *all* want to know. *(The others look at him strangely.)*

(There is a long pause as they continue to stare at him.)

SCIENTIST: Well, if I must. Now, each of you go away one by one, not you little boy, the others. Then we shall see what happens. We will demonstrate by asking our friend the tree to help us. Will you help us, Tree?

(Tree #1 nods.)

WATER: I shall go first. *Then* you'll all see how important I really am. Here I go, Tree. I'm going now. Toodle-oo. You don't have me any more.

TREE #1: No! No! Don't go away, Water. Please don't go and leave me. I need you. *(Begins to droop.)*

(All on stage observe for a few moments. Then Water reenters.)

WATER: See, am I not great? Look at Tree, how he droops.

AIR: That may very well be, my friend. But wait till you see what happens when *I* leave. I'm going now Tree. Goodbye. See you around if you last. *(Exits.)*

TREE #1: *(Frantic.)* No! Oh, no! Please don't go. I need you too. I can't stay alive without you. *(Starts choking and gasping.)*

(A few moments pass.)

AIR: *(Returns.)* Case closed. You can easily see how powerful and important *I* am.

SUN: Oh come on, you two! You boast of your power before you even see what happens when *I* leave the scene.

(Sun leaves; lights dim and a yellow light fills the stage; Tree sags.)

TREE #1: Oh dear, without light I can't make my food. My leaves have turned yellow. I feel so weak. Please, give me back my light. Why do you do this to me?

SCIENTIST: He's right. Poor Tree has had several shocks now. But think about it. Without light, his leaves lose their beautiful green color.

RAJU: Yes, he does look pretty sick and lifeless. He needs the sun.

(Sun returns smiling smugly.)

SCIENTIST: *(Ignores Sun's arrogance.)* Now tell me. Who *is* the greatest among you? You should be able to tell by now.

AIR: Well, without help from all of us, there is no life. Water can't become Cloud without Sun and Wind. Tree can't grow without rain. He can't breathe without Air, and he can't make food without Sun either. It's pretty complicated.

SCIENTIST: It is indeed.

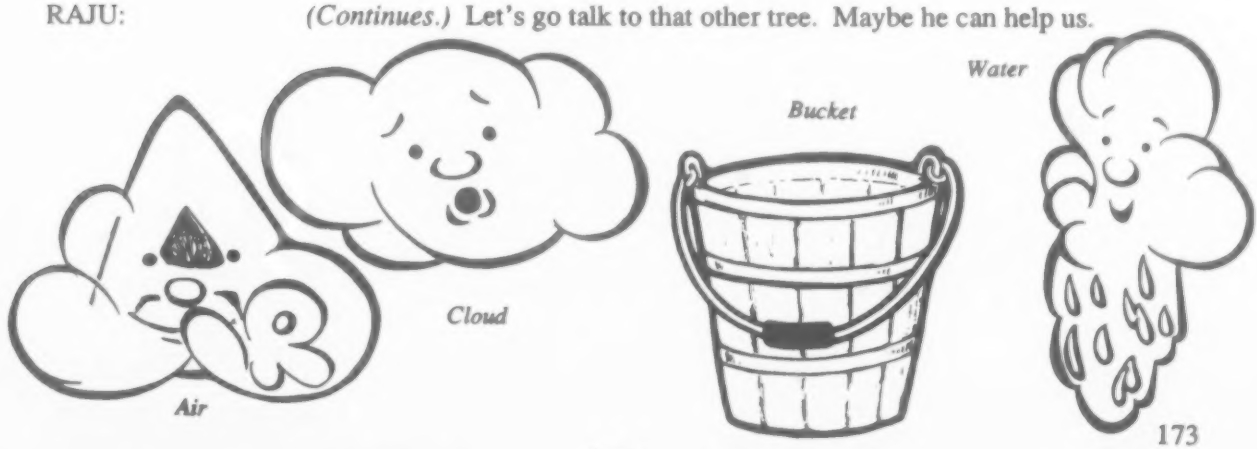
AIR: Well, you said Tree would die without *me*.

SUN: And without *me* there's no way for Tree to make food. My light helps him to make food. *(Looks around proudly.)* That process is called photosynthesis. Try spelling it. Bet you can't even say it. Anyway, he makes food that way. Without me his leaves turn yellow and fall. *(Pauses and looks at each one, puffs out chest and continues.)* I evaporate Water too and that causes rain. I'm really very important! If you don't believe me, ask the other old tree over there.

RAJU: *(Wants to make peace.)* Yes, but now I'm really confused. It's hard to say *who's* most important.

(Scientist sighs and shakes his head, says nothing.)

RAJU: *(Continues.)* Let's go talk to that other tree. Maybe he can help us.



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SCENE II

Curtain opens and Tree #2 is in center of stage. Raju, *Sun, Water and Air approach the tree. Scientist stands off to the side watching.*

TREE #2: What's troubling you, my friends?

WATER: Oh, Tree, you are quite old. You must be very wise. We three are here to ask you an important question. Tell us, please, if you can, who among us is the most important?

TREE #2: *(Stands silently; no response.)*

WATER: *(Tries again.)* Well, am I not the most important to you? Without my help you can't even stand tall.

TREE #2: *(Solemnly.)* That may be.

WATER: *(Getting a little anxious.)* You take nourishment from the soil with my help.

TREE #2: *(Still solemn.)* True.

WATER: If you have no water in your soil, you will dry up and die.

TREE #2: *(Calmly.)* Yes, indeed, I owe you very much.

WATER: Then it's settled. I'm the most important to you.

SUN: No! No! Not so!

AIR: No, not so!

SUN: I give you light. Without my light you can't make food. You certainly can't deny *my* importance in that wonderful process called photosynthesis. *(Looks around for effect.)*

(Tree #2 nods.)

AIR: *(Not to be outdone.)* And I bring clouds and rain to you. You can't change your food into energy without my help. So I'm certainly the most important. You can't deny that.

(Tree #2 nods.)

AIR: *(Moving right along.)* And I carry seeds. I take the seeds away and spread them when I blow my winds.

(Tree #2 nods.)

WATER: *(Defensively.)* So! I help with seeds too.

AIR: *(Loftily, ignoring Water.)* You may not see me, but be mindful of my power. I can bring storms.

WATER: If I'm not around, the world will become a desert. And I can bring terrible floods too. I am very great indeed.

SCIENTIST: Stop it!

ALL: *(All stop; stand silently looking at Scientist; Tree #2 crosses arms and looks wise.)*

AIR: So?

WATER: We're all important.

SUN: Yes, but... *(They whirl and look at him.)* Oh, all right. *All* living things need *all* of us. Is that what you want me to say? *(Scientist and Tree #2 smile and nod.)*

SCIENTIST: Finally! The truth! Sun, Air and Water are *all* essential for life. And if the three of you don't work together, well, then things go wrong. With too much Sun, Water will evaporate and disappear. Without Sun and Air, Water can't make Cloud, and so forth. It all goes together. You're *all* important. Is that so hard to take?

SUN: You're right of course. I knew it all the time.

AIR: I guess I knew it too.

WATER: Well, then I'd say, *no problem!* We're in this together.

(All shake hands and move around the stage to happy music, starting slowly but with increasing enthusiasm.)

THE END

Credit: This skit was adapted from an unpublished script by seventh level Indian students, and made available by the Centre for Cultural Resources and Training, New Delhi, 1990.

PUPPETS TO MAKE

The puppet patterns in *Shilpa* are designed for specific skits, but may also be adapted or redesigned to suit your needs for any dramatization. It is up to you what you do with them and how complicated you wish to make them.

Instructions for making papier-mâché puppet heads and their bodies can be located by visiting a local library or book store. The reference citations on page 177 list helpful books currently in print and available. Hand puppets can be purchased in many toy and specialty shops.

SHADOW PUPPETS

Shadow puppets are straightforward in construction. Ornamentation and surface details are what make them distinctive. The shadow puppet designs on pages 181-195 are inspired by their Indian originals and are intended for the skit *Rama* and *Sita*.

Materials: For puppet body, select one: Parchment paper, butcher paper, light cardboard or tag board.
Water colors and/or felt tip pens.
Paper punch (the smaller the better),
Pins, mat knife, scissors.
Carpet needle, heavy thread, and
Thin sticks or rods (about 15" long).

Time: Two class periods. Preparation for performance of the skit will take two to eight additional class periods.

Recommended Age: Twelve years and up for a production of *Rama* and *Sita*.

Choosing Materials

First choose the material you will use for tracing, drawing and cutting the puppets. Outline details with a felt tip pen before cutting. Fill in color for face, hands and clothing also before you cut. Then *carefully* cut out the puppet body and limbs. The clearer the features are, the better the shadow the puppet will cast.

Using Colors

You may wish to choose your own color combinations. If you'd like to use traditional colors for this kind of puppet, reds, blues and sometimes greens predominate. The hero, *Rama*, is usually shown as having blue or blue-green face and hands. The color denotes his divine character. The monkey king, *Sugriva*, often has red face, arms and hands. Red denotes power and the force of anger. *Hanuman*, the monkey general (sometimes lieutenant), is often shown with black face, hands and arms, as are the demons.

If you are working with translucent material for your puppet bodies, the color is enhanced if you color *both* sides of the puppet in *all* details.

If you plan to laminate, or iron the puppet parts between sheets of waxed paper to make them more sturdy, do it now, before you start joining the parts.

Decorating the Puppet

Decorative holes can be punched in the puppet wherever there is adornment (necklace, clothing trim, etc.). You can also use pin pricks for smaller surrounding decorations. If you wish to have x-shaped or oval-shaped holes, use the mat knife. Decorative holes in the puppet will enhance its shadow on the screen.

Joining the Parts

Now you are ready to join the limbs to the body. Using heavy thread, thread the carpet needle. Tie a firm, heavy knot at the end of the thread.

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Align the dot on each limb to the dot where it is to be joined to the puppet's body. Draw the needle through both dots till the knot you tied is firmly against the puppet. Cut the thread and tie a large, firm knot on the opposite side of the puppet. Follow this procedure in joining each part to its adjoining part. When you are finished, the limbs should be able to swing freely.

To attach the puppet to a slim rod or stick, simply sew it to the stick or if you have a heavy stapler, you may wish to staple it. The manipulating stick should be very slim, like a bamboo stick from an old place mat or one from an old bamboo curtain.

See "Stages" on pages 178-179 for tips on how to project your shadows.

STICK PUPPETS

Stick puppets are perhaps the simplest form of puppet. They are easy to make and require no manipulation of parts. Additionally, they are an appealing short-term activity.

Four of the patterns on pages 196-198 are designed to be used with the skit "Little Fish, Big Elephant." You may use these patterns for other skits too.

Materials: Heavy tag board or corrugated cardboard.
Stick for each puppet, 12"-15" long.
Masking tape, scissors, felt tip markers, crayons.
Fake fur, flannel or other textured material and glue if you'd like furry animals.

Time: One class period.

Recommended Age: Five to eight years.

Simple Stick Puppets

Trace puppet pattern onto cover stock or poster board. Color the puppet and cut it out. When the puppet is complete, attach a stick or dowel to the back side with masking tape or heavy staples so that the puppet can be held like a big lollipop.

Fake fur or flannel can be applied with glue to give animal puppets a surface texture.

Jointed Stick Puppets

Follow the directions for constructing a simple stick puppet to make a jointed stick puppet. The materials needed, adornment and application of stick to the back are the same. The same animal patterns can be used, but an adult will need to help young children choose which limbs can become moveable, if any at all. For instance, the elephant trunk can be made moveable by cutting off and rounding the trunk area. Then, after tracing and cutting a separate trunk (nicely rounded at the top), it can be attached to the main puppet body in the same manner as explained in the directions for shadow puppets given above.

Jointed parts hang loose and flop about when the puppet moves. By practicing, the puppeteer can become skilled at timing these moves.

Masks

The mask patterns (pages 199-202) are styled after Kathputli puppets. Use them for any story you like.

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STAGES

This brief section of *Shilpa* will give you suggestions and diagrams for types of stages to use with your puppets. They, of course, can be used with other kinds of puppets too.

For most purposes, the simpler the stage is, the better, so it can be set up quickly and taken down and stored. Many puppeteers choose to manipulate their puppets in full view of the audience and feel it doesn't detract from the performance. The shadow puppets,however, require a screen, but that too, can be constructed easily.

Whatever stage seems appropriate to your need, keep it simple. The purpose of the stage is to present the puppets. For that reason and since this puppet section is primarily devoted to the puppets themselves and to skits for them, types of stages and staging are merely suggested. If you wish to construct a more sophisticated stage than any of those suggested here, consult your local or school library under the subject headings, *puppets* or *puppetry*, or ask the librarian to help you. The references cited below will help too.

Three-sided Screen

This stage is best for stick or hand puppets. The size of the puppeteers determines the height needed for this three-sided collapsible stage. It can be made from 4 1/2' to 6' in height in order to allow puppeteers to stand comfortably behind it. Or, it can be made smaller and set on a table. The puppeteers stand behind the table. This kind of stage can be made from light plywood with hinges, or it can have a wooden frame for each of the three sides. Corrugated paper or heavy cloth tacked to the frame keeps the construction light so it's easy to collapse and store.

A cloth stretched across the back of the stage acts as a surface for painted props. It also screens off the working puppeteers standing behind it.

Tall Box Stage

This stage can be made from a refrigerator packing crate if the puppeteer is willing to sit down while working the puppets. If added height is desired so that the puppeteer(s) can stand while operating, then the stage will have to be constructed with a front at least 7' in height. The stage can be built in box form as suggested by the title or it can be three-sided with the same basic design as the stage described above. The tall box stage will be higher and it will have an opening where a stage curtain can be opened or closed.

Shadow Puppet Screen

The shadow puppet is a satisfying form of puppet for both performers and audience. In an Indian shadow performance, the audience sits facing one side of the screen and the puppeteer works on the opposite side of the screen. In other words, the screen is *between* audience and puppets/puppeteer. The screen is often a white sari stretched between two supports. A sheet will do too. A strong light, such as the beam from a slide projector, placed behind the puppeteer and puppets throws a shadow *through* the screen. The audience on the other side sees the shadows clearly. If the puppets arecolored and made of translucent material, the shadows will be delicately tinted. Puppeteers should practice using their puppets with screen and light before performing. For example, try moving a puppet close to the screen, then drawing it away, etc.) The possibilities are many and dramatic.

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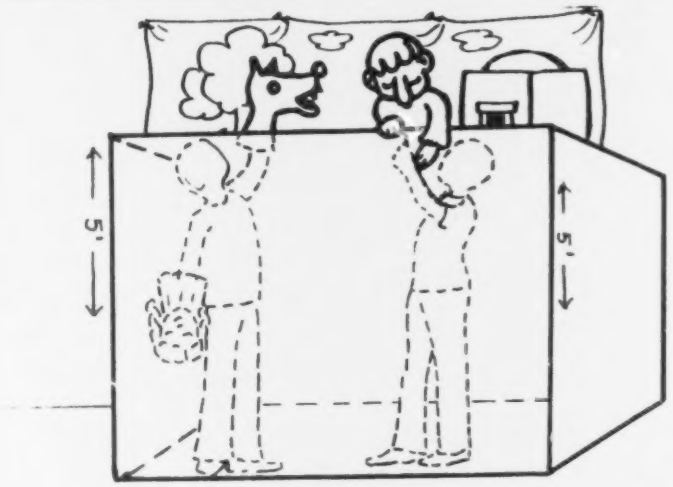
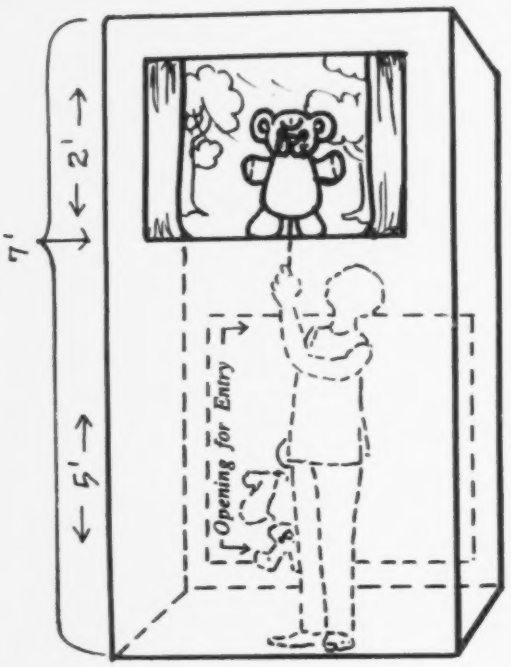


Three-sided Screen

TYPES

OF

STAGES



Tall Box Stage

Shadow Puppet Screen

PUPPETRY - STAGES

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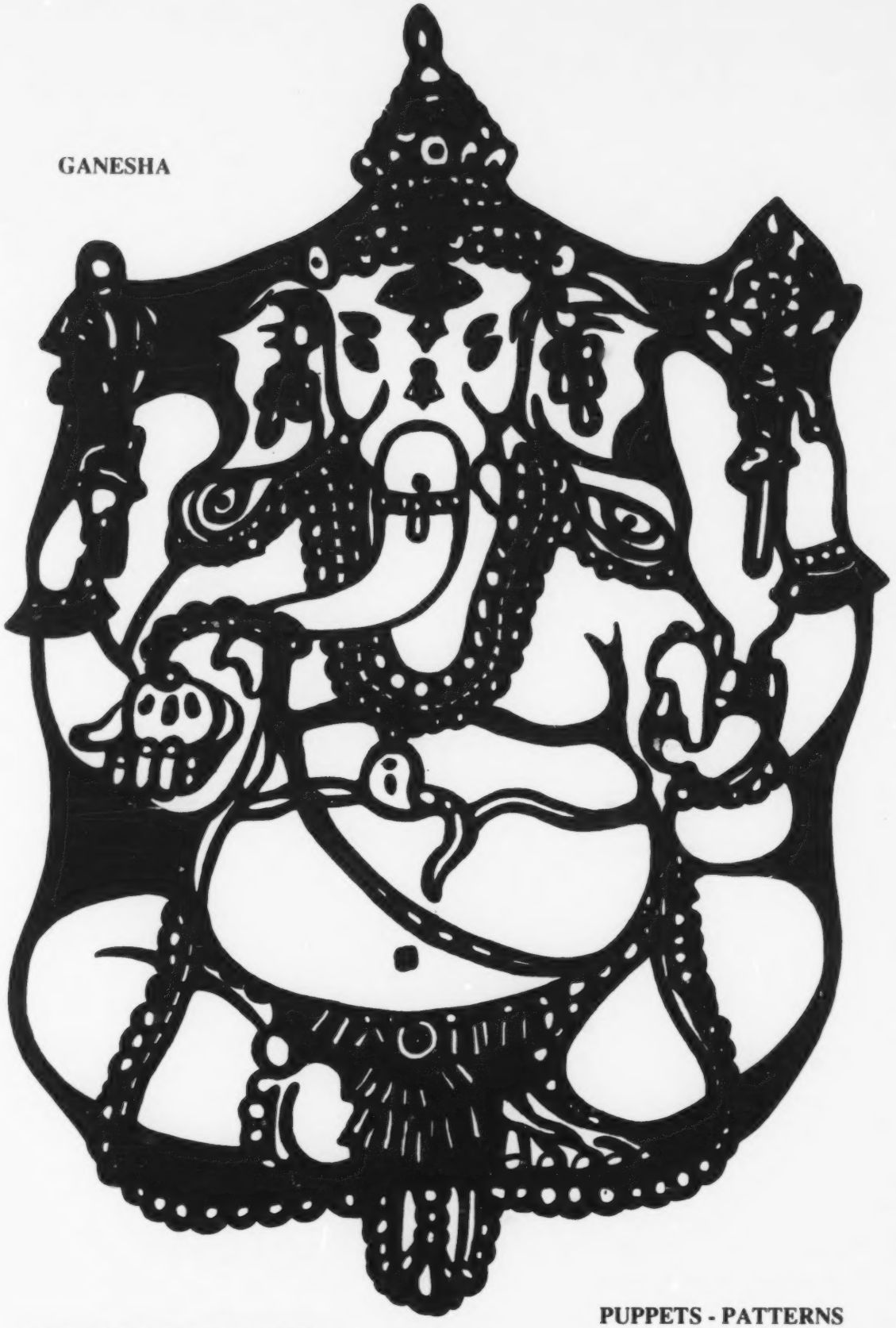
GANESHA



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RAMA AND DASHARATHA

PUPPETS - PATTERNS

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LAKSHMANA

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SITA AND KAIKEYI

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PUPPETS - PATTERNS

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FIRE

RAVANA'S ARMS AND LEGS

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HANUMAN

PUPPETS - PATTERNS

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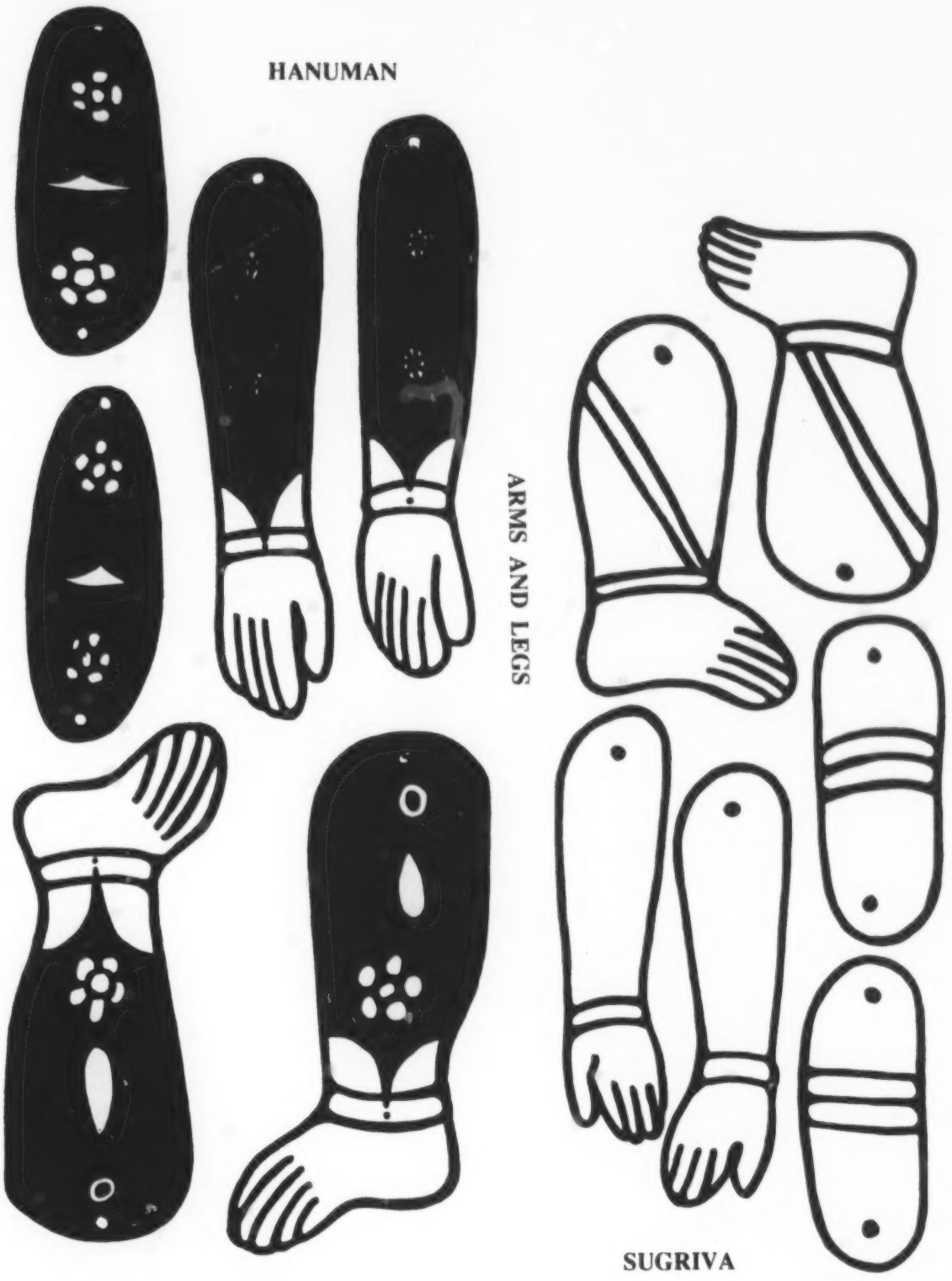

PUPPETS - PATTERNS

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SUGRIVA

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JATAYU

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VALI

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DEMON
(make 2)

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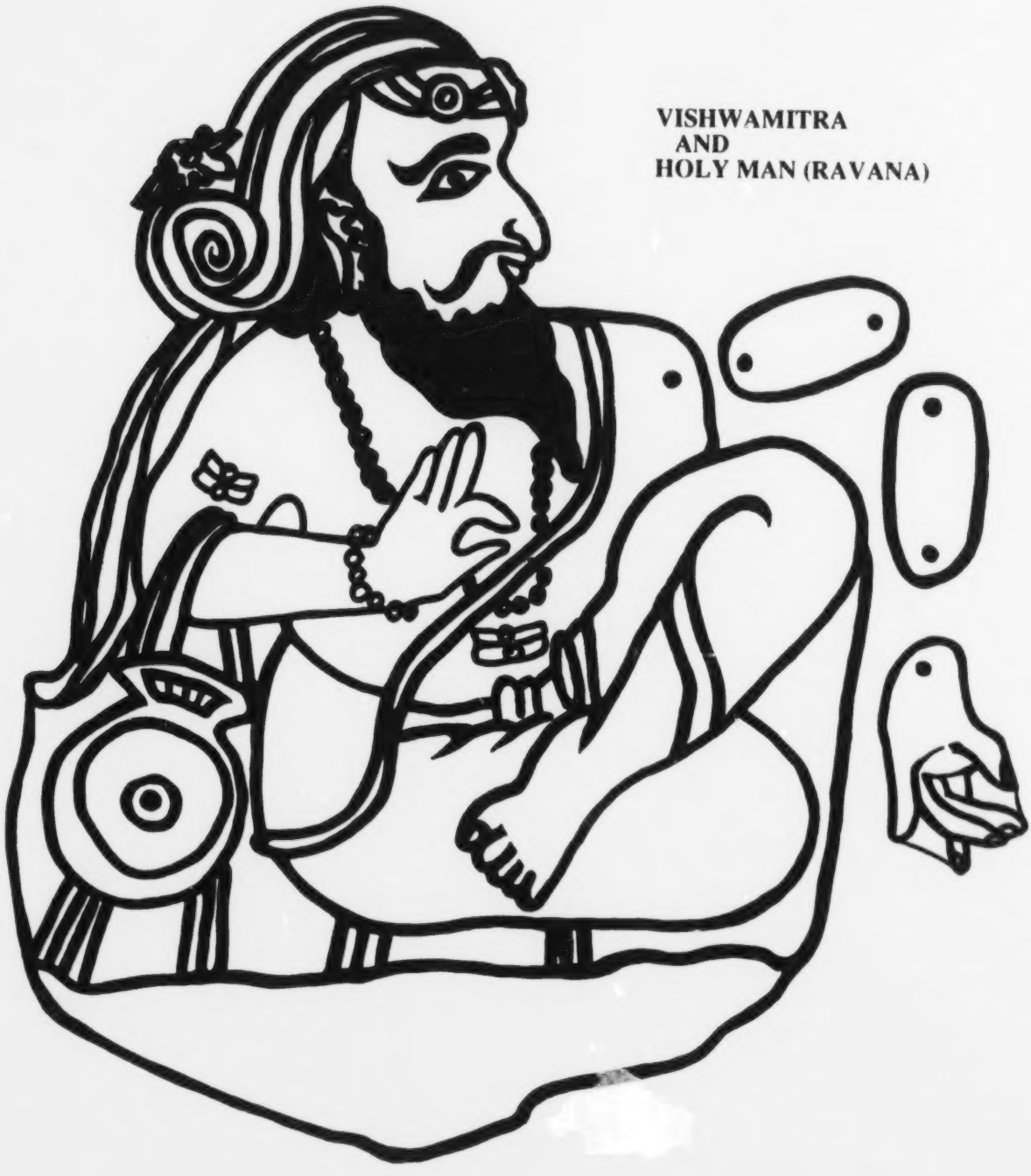

VISHWAMITRA
AND
HOLY MAN (RAVANA)

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DEER

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CAMEL RIDER
(make 2)

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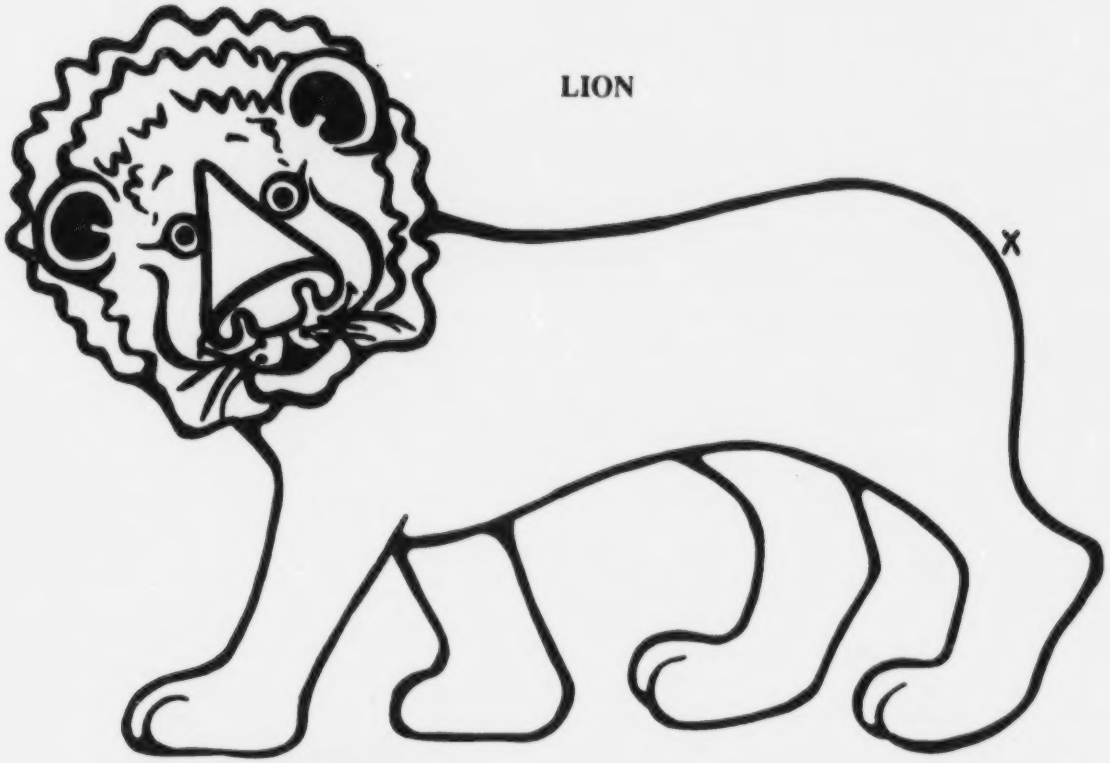
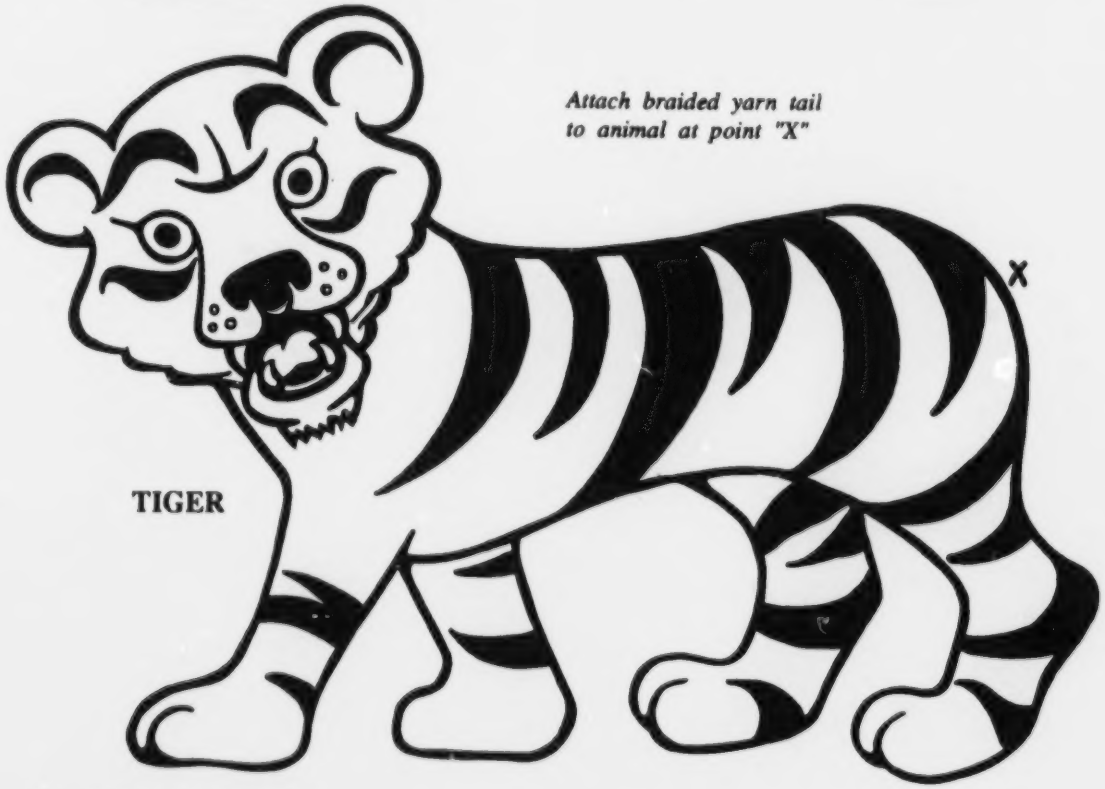
LION



Attach braided yarn tail to animal at point "X"



TIGER

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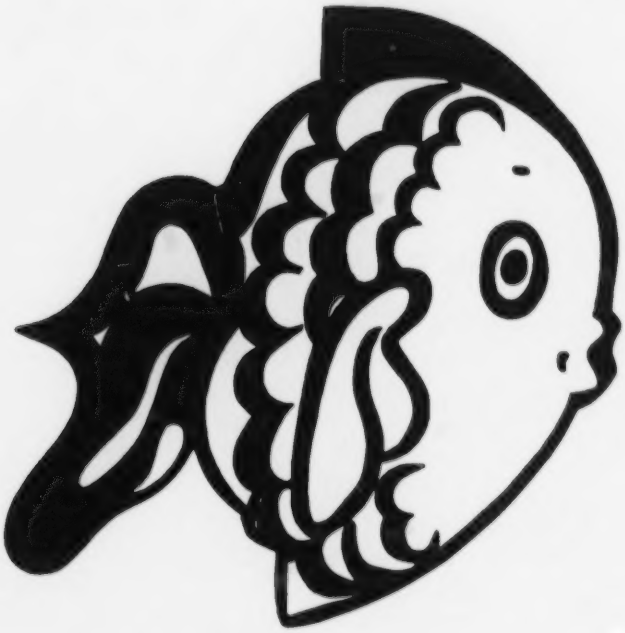
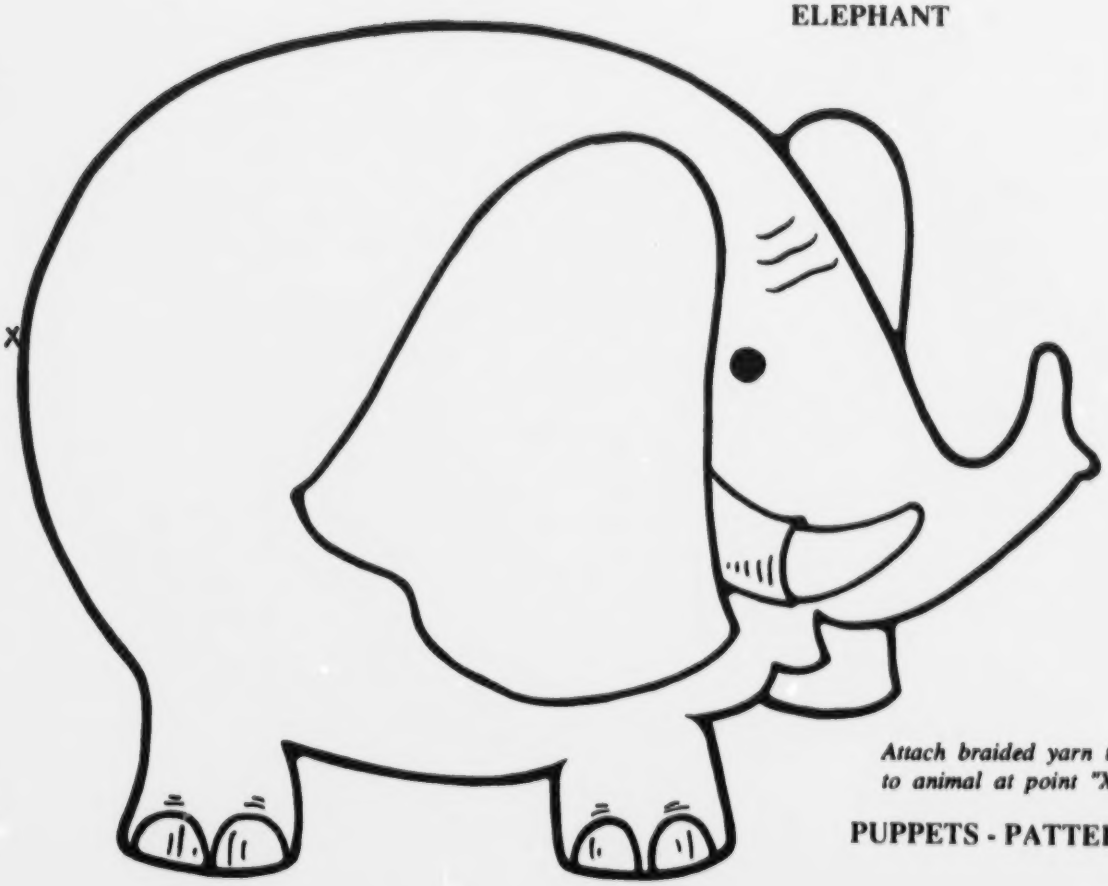


FISH

ELEPHANT



Attach braided yarn tail to animal at point "X"

PUPPETS - PATTERNS

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MICE

Credit: The mouse puppets above are based on drawings by Marilyn Hirsch in the storybook *The Elephants and the Mice* (New Delhi: Children's Book Trust, 1980).

PUPPETS - PATTERNS

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MASK
STYLED AFTER
GUJARATI
PUPPET

PUPPETS - PATTERNS

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MASK
STYLED AFTER
RAJASTHANI
PUPPET

BEST COPY AVAILABLE

MASK
STYLED AFTER
GUJARATI
PUPPET

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**MASK
STYLED AFTER
RAJASTHANI
PUPPET**

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GLOSSARY

(Selected words from *Shilpa*)

The words below were used in the text of *Shilpa*. Pronunciations are approximate. Some sounds used in *Hindi* and other Indian languages have no equivalent in the American-English sound system.

Akbar - *UKH-BAHR* (great Moghul emperor)
alpana - *UHL-puh-nuh* (floor design - *Bengal*)
amma - *uh-MAH* (name for mother)
aripana - *uh-REE-puh-nuh* (floor design - *Bihar* and *Uttar Pradesh*)
ashram - *AHSH-RAHM* (a place for retreat and meditation)
Ayodhya - *uh-YOHD-yuh* (ancient kingdom in India)
bhelpuri - *BHEH-leh POO-ree* (crispy treat)
Bharata - *BHAR-uh-tuh* (name, *Rama's* younger half-brother)
bundar - *BUHN-der* (monkey)
dahi - *DUH-HEE* (curd)
dandiya ras - *DUN-diya RAS* (circular stick dance from *Rajasthan*)
Dasharatha - *duh-SHAHR-uh-tuh* (*Rama's* father)
Diwali - *di-WAH-lee* (Hindu high holiday)
dudh - *dood* (milk)
Durga - *DOOR-guh* (major Hindu female deity)
gai - *GAH-yee* (cow)
geeta - *GEE-tah* (in context of *Shilpa*, a game)
ghee - *gee* - as in "good" (clarified butter)
Ganesha - *guh-NAY-shuh* (a god, son of *Siva*)
gopis - *GOH-peez* (cowherders; women who were milk-maids and *Krishna's* ardent followers; symbolize the human soul seeking union with God)
Hanuman - *HAHN-oo-mahn* (monkey god, friend of *Rama*)
Harijans - *HUH-ri-juhns* (children of god; agricultural workers in context of *Mithila* paintings)
Harayali Amavasya - *huh-ruh-YAH-lee uhm-uh-VUHS-yah* (holiday which precedes the monsoon season)
hathi - *HAH-tee* (elephant)
Holi - *HOH-lee* (a Hindu high holiday in the spring)
Janaka - *JAH-nuh-kuh* (name, father of *Sita*)
Jatayu - *juh-TAH-yoo* (name, magic bird in *Ramayana*)
ji - *jee* (honorific when attached to a name, as with *Sita-ji*)
Kaikeyi - *KAI-KAY-ee* (name, mother of *Bharata*)
Kali - *KAH-lee* (major Hindu female deity)
karob - *CARE-ub* (a game)
kolam - *KOH-lum* (in context of *Shilpa*, floor design - South India)
Krishna - *KRISH-nuh* (major Hindu male deity)
Lakshmana - *LUHK-shmuh-nuh* (name, *Rama's* brother)
Lakshmi - *LUHK-shmee* (goddess of prosperity or wealth)
Lanka - *LUNG-kuh* (island off tip of India, was Ceylon)
lassi - *LUH-see* (buttermilk; a cool drink)
makkhan - *MUH-KUN* (butter)
mandana - *MUHN-duh-nuh* (floor design - *Rajasthan* and *Madhya Pradesh*)
manjira - *muhn-JEE-ruh* (cymbals)
mehandi - *meh-HEN-dee* (henna; painting of hands and feet with henna)
Mithila - *MIT-til-uh* (type of folk art from area by the same name)
mucchli - *MUCH-lee* (fish)
muggulu - *MUG-gu-loo* (floor design - *Andhra Pradesh*)
namastay - *NUH-MUH-STAY* (warm and respectful greeting)
pachisi - *puh-CHEE-zee* (a game)
pahari - *puh-HAH-ree* (in context of *Shilpa*, people and folk art of a certain region)
Panchatantra Tales - *PUNCH-uh-TUHN-trah* (stories that can be likened to Aesop's Fables)
Raju - *RAH-joo* (a name)
raki walla - *RAH-kee WAH-lah* (seller of tinsel bracelets)
rangavalli - *RUNG-guh-VAHL-lee* (floor design - *Karnataka*)
rangoli - *rung-GOH-lee* (floor design - *Gujarat* and *Maharashtra*)
rani - *RAH-nee* (queen)
Rama - *RAH-muh* (name, incarnation of god *Vishnu*)
Ramayana - *ruh-MAY-UH-nuh* (epic tale of Lord *Rama*)
Ravana - *RAH-vuh-nuh* (name, demon king of *Lanka*)
rishi - *REE-SHEE* (a holy man)
santhia - *SUNT-tia* (floor design - *Gujarat*)
sarpanch - *sur-PANCH* (head of village; in context of *Shilpa*, village headman in *Warli* society)
sher - *SHAYR* (lion or tiger)
sher aur bakri - *shayr our BUK-kree* (a game)
shi sha - *SHEE-SHAH* (embroidery with mirrors, done in *Kutch* region of *Gujarat*)
Shiva - *SHIV-uh*, sometimes *SHEE-vuh* (major Hindu male deity)
Shri - *shree* (title or honorific, precedes masculine name)
Sita - *SEE-tuh* (name, *Rama's* beloved wife)
Sugriva - *soo-GREE-vah* (king of the monkeys)
tera tali - *TAY-ruh TAH-lee* (thirteen cymbals dance of *Rajasthan*; done by *Kamar* women)
thapas - *TUP-pus* (in context of *Shilpa*, folk paintings symbolizing luck and prosperity)
tippani - *TIP-pun-nee* (folk dance of the *Koli* women)
tota - *TO-TAH* (parrot)
Vali - *VAH-lee* (monkey brother of *Sugriva*)
Valmiki - *VAHL-mi-kee* (ancient Indian poet)
Vishwamitra - *WISH-wuh-MEE-truh* (name of holy man in *Rama's* story)
Vishnu - *VISH-NOO* (Hindu god, came to earth as *Rama*)

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